



“

Luvisca

REGD

SHIRTS

SOFT COLLARS & PYJAMAS

”

Clean, Cool & Comfortable.

SHIRTS	PYJAMA SUITS
in striped designs or plain shades, 10/6 EACH. including two collars.	In striped designs or plain shades, 17/6 EACH.

Garments made to measure subject to special quotation.

LOOK FOR THE REGISTERED TAB: NONE GENUINE WITHOUT.

Sold by leading Hosiery, Outfitters and Stores and all AUSTIN REED shops

Ask for and see you get “LUVISCA.” There is nothing just-as-good. If any difficulty in obtaining, write Courtaulds Ltd. (Dept. 124 M), 16, St. Martin’s-le-Grand, London, E.C.1, who will send you name of nearest retailer and descriptive literature

SPEND THIS SUMMER IN THE HILLS OF CYPRUS

(The only British Colony in the Eastern Mediterranean)

4,000 TO 6,000 FEET ABOVE SEA LEVEL.

.....

INFORMATION FROM THE TRADE COMMISSIONER FOR CYPRUS IN LONDON,
1, QUEEN ANNE’S CHAMBERS, TOTHILL STREET, S.W. 1.

Telephone: VICTORIA 3051

[4/33]

TENNENT’S

Established 1745.

Originally Founded 1556.

BRITISH LAGER

J. & R. Tennent, Ltd., Wellpark Brewery, Glasgow.

THE LARGEST EXPORTERS OF BRITISH BOTTLED BEERS.

By Appointment

9D Small Bottles 29

Ask your Grocer!

Ask your Waiter!

Yorkshire Relish

The most delicious Sauce in the world.

BOLS

LIQUEURS

- KÜMMEL—always with your coffee.
- CURAÇAO—an after-lunch liqueur.
- CREME DE MENTHE—as an aid to digestion.
- CHERRY BRANDY—warming, when motoring or before the afternoon round.
- MARASCHINO—always on your grape-fruit and, of course, for fruit salad.
- & V. O. GENEVA—one glass a day of this fine Hollands for your health’s sake.

Sleeplessness?

Genasprin

ensures natural rest!

THE SAFE BRAND

MOTOR UNION

10, ST. JAMES’S STREET, LONDON, S.W.1.

INSURANCE CO. LTD.

All classes of Insurance Transacted

PRICE ONE SHILLING; BY INLAND POST, 1/11
Canada and Newfoundland, 1½d.; Foreign, 2½d.

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM
AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

PUBLISHING OFFICE 346, STRAND,
LONDON W.C.2.

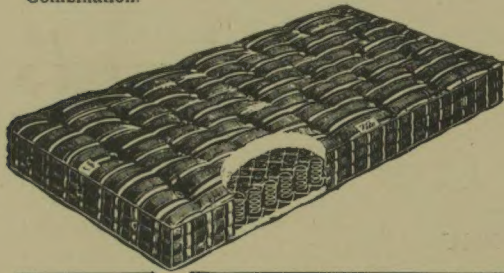
To give you Nights of better rest



The luxurious 'Vi-Spring-Vibase' Combination

The 'Vito' Overlay Mattress

The 'Vito' is a spring-interior overlay mattress which, taking into account its extreme durability and low cost, is unquestionably the cheapest overlay mattress made. Though not so luxuriously comfortable as the 'Vi-Spring,' it gives a degree of comfort far beyond the ordinary. Its centre consists of hundreds of small springs, not in pockets, enclosed in two generous layers of soft upholstery. The unique shape and assemblage of these springs ensure for the 'Vito' a strength and resiliency which make it the mattress for real hard service. Ask to see the 'Vito-Vibase' Combination.



The 'Vi-Spring-Vibase' Combination offers you the finest sleeping comfort in the World. Night after night its soft resilience is ready to give you a good night's rest.

The 'Vi-Spring' is the overlay mattress which for more than 30 years has set a standard of comfort that has never been equalled. Hand-made throughout, it is scientifically built to give better rest. Beneath its handsome upholstery lie hundreds of small, resilient springs which impart a delightful softness that quickly induces sound, refreshing sleep.

The 'Vibase' is the support which allows the small springs in the 'Vi-Spring' to give their fullest resiliency, and eliminates any possibility of sagging. Fully upholstered, it is equal in appearance and durability to the costly box springs, yet costs practically no more than many of the inefficient open-spring supports.

Sold by all Reliable House Furnishers.

Write for beautifully illustrated catalogue, sent post free, on request to Sole Manufacturers:

Vi-Spring Products Ltd.

98, Vi-Spring Works, Victoria Road, Willesden Junction, London, N.W.10



FAMOUS DOGS IN COLOUR

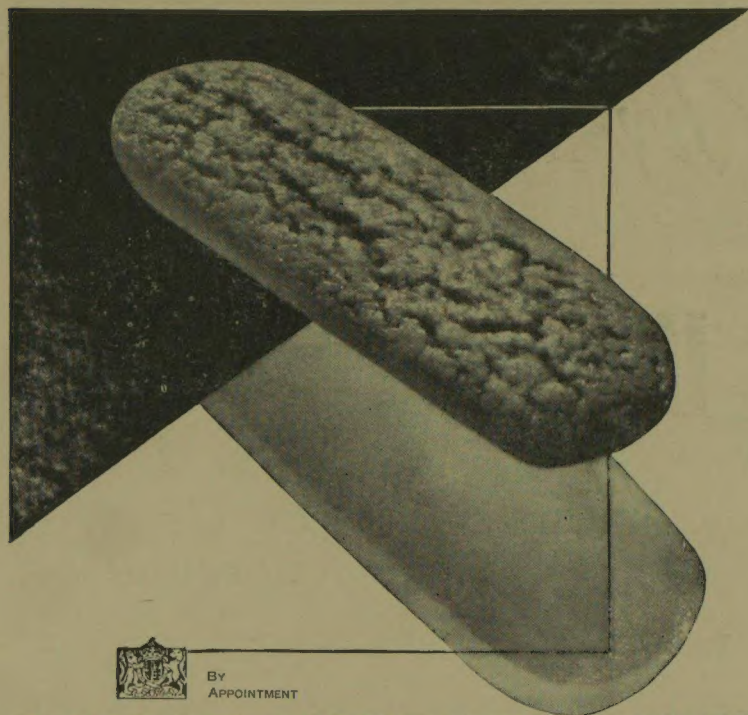
Scottish Terrier (Heather Ambition) — Cocker Spaniel (Whoopee of Ware) — Wire-Haired Fox Terrier (Benholme Brocade) — Bloodhound (Champion Leo of Reynalton) — Sealyham Terrier (Scotia Showman) — Airedale Terrier (Ch. Cotsford Topsail) — Kerry Blue Terrier (Ben-Edar Beth) — West Highland White Terrier (Wolvey Promise)

Commencing with the issue of April 29 these exquisite dog pictures (size 10½" x 8½"), in soft two-tone colour-gravure are being presented with The SPORTING & DRAMATIC NEWS. There will be a series of eight, the first four being included in the issues of April 29, May 6, May 13 and May 20 respectively. If you are a dog lover you must get the complete set. Each picture is well worthy of a good frame. To be sure of your copies place an order with your regular Newsagent or Bookstall.

FOX TERRIER (Benholme Brocade) FREE with this week's

ILLUSTRATED SPORTING & DRAMATIC NEWS

346, STRAND, LONDON, W.C.2



By
APPOINTMENT

FINGER VICTORIA NUTS

These biscuits are made with the finest Cumberland butter—the best, richest, most famous butter in the world. Until you have tasted them you cannot know how delicious a biscuit can be!

MADE ONLY BY
CARR'S
OF CARLISLE
ENGLAND

©314

SUBSCRIPTION RATES

OF
*The Illustrated
London News*

346, STRAND, LONDON, W.C.2.

	Published Weekly at 1/-	Twelve months including Double and Xmas Nos.	Six months including Double Nos.	Three months no extras.
AT HOME ..	£3 4s. od.	£1 14s. od.	15s. od.	
CANADA ..	£3 1s. 8d.	£1 12s. 6d.	14s. 8d.	
ELSEWHERE ABROAD ..	£3 11s. 4d.	£1 17s. 6d.	17s. od.	

The discriminating motorist's choice

TRIUMPH

The finest light car in the world.

Super Eight £155, Super Nine £198, Ten £225, Twelve-Six £208,
"Southern Cross" £225. Write for full details.

Triumph Co., Ltd., Coventry. London: 218, Gt. Portland Street, W.1.



Summer Tickets to the Highlands

A man once said after a holiday in Scotland, all aglow with the time he had been having, "I wish somebody would bring Scotland a ha'penny a mile nearer. I'd go twice as often." Well! We've done it. The new Summer Tickets are a penny a mile, on any day, by any train and come back whenever you like within a month. The journey is delightful. You can travel by any of the crack trains and you can take a ticket either by LMS or L.N.E.R. You can buy a Holiday Contract Ticket when you get there, that will take you wherever the railway goes, within specified areas, as often as you like. It's a wonderful year for Scotland.

With a return ticket to Scotland, you now have the choice of travelling back by the East Coast, West Coast, or Midland routes, with break of journey at any station.

The following holiday guides are obtainable from LMS or L.N.E.R. offices and agencies:

LMS—

"Scottish Apartments Guide" (3d.)
"Scotland for the Holidays" (Free)
"The Romance of Scotland" (Free)

L.N.E.R.—

"The Holiday Handbook"
(in the bright red cover) 6d.
"Scotland" (Free)

MOTOR CARS accompanied by one first-class or two third-class adult passengers are conveyed to include outward and homeward journeys at the reduced rate of 4½d. a mile charged on the single journey mileage for distances not less than 50 miles. Single journey charges at 3d. a mile.

L M S
LONDON MIDLAND &
SCOTTISH RAILWAY

LONDON AND NORTH
EASTERN RAILWAY
L.N.E.R

Stay at LMS and L.N.E.R. Hotels

When in Canada
Smoke a **FRESH** cigarette
British Consols
MILD, SWEET OLD VIRGINIA
Made **FRESH**—Kept **FRESH**
SEALED IN MOISTUREPROOF CELLOPHANE

MACDONALD'S CIGARETTES & TOBACCOS, MONTREAL, CANADA



CONSULT LIBERTY'S

FOR ADVICE ON ALL MATTERS
CONCERNED WITH THE EQUIPMENT
OF A HOUSE OR OF ONE APARTMENT

DESIGNS AND ESTIMATES
AT COMPETITIVE PRICES FREE

LIBERTY & CO. LTD. REGENT ST. LONDON W.1.

Can't Sleep—Can't Eat —Can't Work

—Victim of Self-Poisoning.

Many of us are only half ourselves, only 50 per cent. efficient, because of a foul condition of the intestines. Due to our sedentary habits and unnatural eating, our intestines become slow and sluggish and fail to move out the waste matter in time. It putrefies within us and sets up toxins and poisons that are absorbed by the system and cause a state of auto-intoxication or self-poisoning. This results in acidity, acid indigestion, bad breath, coated tongue, headaches, irritability, lassitude, and sleeplessness.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the

action of both the water and lemon juice. Kutnow's Powder is a famous natural saline - alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastrointestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist, and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and the improved digestion. Note the new strength and energy you feel. It's really marvellous the difference when one is internally clean.

Ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

THE LONDON ELECTROTYPE AGENCY, Ltd.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for "The Illustrated London News," "The Sketch," &c.

10. ST. BRIDE'S AVENUE, E.C.4.

Why Not Invest Now!!

War Debt Payments

World Economic
Conference

Rising Commodity
Prices

MEAN RISING
SILVER PRICES

IN BAR
SILVER
For Capital
Appreciation

ACTUAL
BULLION
SECURITY

No Stamp and Fee—No
"Jobber's Turn." Buying and
Selling Commissions executed
at a moment's notice. One
Bar costs about £100. Apply
for details.

D. PENNELLIER & Co.

Bullion Dealers (Est. 1889),

56, GRAY'S INN RD., LONDON,

W.C. 1

Telephone: Holborn 4064-5-6.

HOWARDS
"Duvet" Chairs
and Sofas.

OWN MAKE
SPRING DANCE FLOORS.
FURNITURE & DECORATION.
HOWARD & SONS LTD.
25.26.27 BERNERS STREET LONDON. W.1.

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, MAY 13, 1933.



LOOKING DOWN ON THE WORLD'S "ROOF" DURING THE SECOND ADVENTURE OF THE HOUSTON EVEREST FLIGHT: A GLACIER-HEAD JUST UNDER THE EVEREST MASSIF—PHOTOGRAPHED WITH A VERTICAL CAMERA.

In our issue of April 29 we gave nine pages to the historic photographs taken during the first flight over the summit of Mount Everest, accomplished on April 3 by the two aeroplanes of the Houston expedition, piloted by Lord Clydesdale and Flight-Lieut. D. F. McIntyre, with Col. L. V. S. Blacker and Mr. S. R. Bonnett as their respective observers and photographers. In this number we give almost equal space to the photographic results of the second Everest flight, made on April 19 by the same two pilots in the same machines. Col. Blacker again accompanied Lord Clydesdale in the Houston-Westland, but Mr. Bonnett's place in the Westland-Wallace was taken by Mr. A. L. Fisher, another cinematographer of the Gaumont-British Film Corporation. This

second flight has been described as "a piece of magnificent insubordination," for it had been decided not to risk the airmen's lives again. They felt, however, that the first flight had not sufficiently fulfilled the main purpose of the expedition—that is, to survey photographically the southern face of Everest. Accordingly, at a favourable opportunity, they took "French leave," justified by triumphant success. The new pictures rival the first in spectacular interest, while including also a complete series of overlapping vertical photographs. All captions are given as sent by the expedition, but subject to revision and possible amendment of topographical detail when its members return.

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."

APPROACHING EVEREST AT 32,000 FT.: THE SECOND HOUSTON TRIUMPH.

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



WHERE A VIOLENT DOWN-DRAUGHT (ON THE FIRST FLIGHT) HAD CAUSED A DROP OF ABOUT 2000 FT. IN ALTITUDE :
THE HOUSTON-WESTLAND AGAIN TRAVERSING THE YAWNING ABYSSSES OF LHOTSE, A FEW MILES FROM EVEREST.

A dramatic moment in the second flight to Mount Everest by members of the Houston Everest expedition, on April 19, is recorded by this historic photograph. The Houston-Westland machine, piloted by Lord Clydesdale, is seen within a few miles of the actual summit (with its ice-plume shown in the background) when flying at a height of 32,000 ft., more than six miles above sea-level. The aeroplane is approaching the tremendous precipices of Lhotse (in the foreground). It was near this point that, during the first Everest flight on April 3, was encountered the great down-draught which in a few seconds caused the machine to lose nearly 2000 ft. of altitude. That thrilling experience was vividly

described by the observer, Colonel Blacker, who (writing in "The Times") said: "I opened the hatchway to find our aeroplane barely surmounting a stupendous peak. . . . It seemed that we should never clear this obstacle in our way to Everest. . . . The alarm was short-lived, for our fine engine took us through the great down-draught over the peak, and again we climbed." Both aeroplanes were fitted with a Bristol Pegasus S.III. engine. The above photograph was taken by Mr. A. L. Fisher, of the Gaumont-British Film Corporation, from the supporting machine, the Westland-Wallace, in which he was the observer on the second flight. As before, it was piloted by Flight-Lieut. D. F. McIntyre.

A 100-MILE INFRA-RED EVEREST PANORAMA BY THE HOUSTON FLIGHT.

INFRA-RED PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



THE EVEREST RANGE OVER A HUNDRED MILES AWAY, WITH MAKALU (CENTRE) RISING ABOVE A VAST SEA OF CLOUDS :
A WONDERFUL INFRA-RED PHOTOGRAPH, FROM ONE OF THE EXPEDITION'S MACHINES AT 22,000 FT. (4½ MILES).

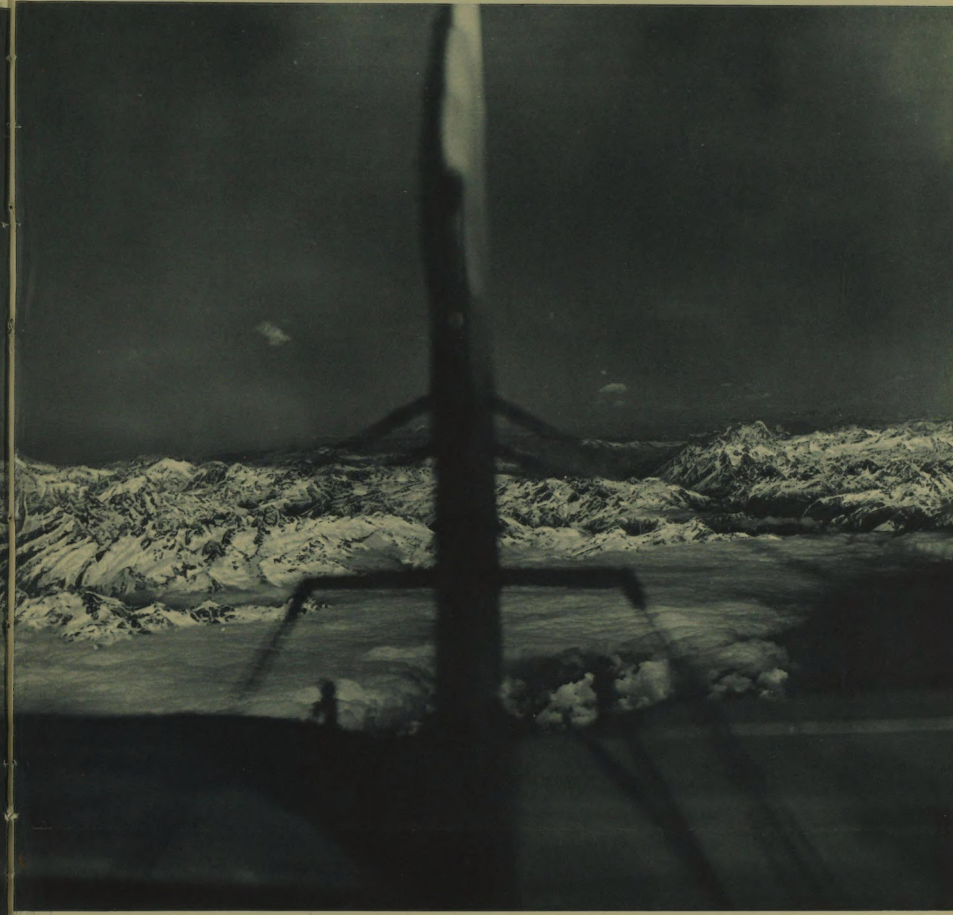
This wonderful example of infra-red long-range photography, taken with a Taylor-Taylor and Hobson lens from one of the Houston machines, shows the Everest range, emerging "like gigantic icebergs" from a vast sea of cumulus clouds, over a hundred miles away. In the foreground far below are the plains of Bihar, with "the wandering river-bed of the Kosi." A reference to one occasion on which such views were obtained occurs in a description of the second Everest flight, of April 19, published in "The Times," by Colonel

L. V. S. Blacker, who again acted as observer in the Houston-Westland aeroplane. Having related his experiences of air photography during this second adventure over the giants of the Himalaya, and the return flight to the base, he continues: "The excitement and anxiety while we waited later outside the dark-room to know the results were intense. Fortunately for me, the suspense was mitigated by having to go up on another flight during the afternoon to take infra-red photographs, which necessitated climbing to 21,000 ft. without oxygen."

EVEREST ENTHRONED ON THE WORLD'S MIGHTIEST RANGE: A PANORAMA PHOTOGRAPHED BY HOUSTON FLIGHT.

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST

FIGHT. WORLD COPYRIGHT BY "THE TIMES"



THE GIANTS OF THE HIMALAYA LIFTING THEIR VAST BULK ABOVE A SEA OF CLOUDS ROLLING AND THE SNOW-CLAD CHAMLANG RANGE IN FRONT; MAKALU (THE NEXT PEAK TO RIGHT); BLACKER, TAKEN OVER THE TAIL OF THE HOUSTON-WESTLAND AEROPLANE PILOTED BY

This magnificent panorama of the mighty Himalayan range, dominated by Everest and its great companion, Makalu, seen from the south, amplifies and extends one taken during the first flight of April 3 and reproduced as a double-page in our issue of April 29. It brings out more clearly, also, the vast sea of clouds—themselves floating at about 18,000 ft.—whose presence emphasises the enormous altitude of the majestic peaks rising above them. Very remarkable, too, is the beautiful definition of detail obtained in this amazing picture. In this connection it is worth noting that the dark appearance of the sky, in all the Everest photographs, is due to the fact that panchromatic plates were used in conjunction with colour filters. By this method a sharp contrast is made between the tops of the mountains and the sky. With

ordinary plates the snowy mountain-tops would tend to merge into a light sky, with the result that the shape of the mountains might be lost in the photographs. In the above panorama, for example, the snow-plume on the crest of Everest, here so sharply accentuated, would certainly have disappeared. The return flight from Everest, on April 19, was thus described (in "The Times") by Colonel Blacker: "Having come to the apex of our course, practically over Makalu, the pilot (Lord Clydesdale) turned south to and on the west side of the great Arun Gorge. On our right now was the lofty, snowy Chamlang range, and behind us were great snowfields, while below was the broken tumble of side valleys that run down to the Arun." The same

AT A HEIGHT OF SOME 18,000 FEET: EVEREST (TOWARDS LEFT) WITH ITS SNOW-PLUME, AND (EXTREME RIGHT) THE ARUN GORGE EMERGING FROM TIBET—PHOTOGRAPHED BY COLONEL LORD CLYDESDALE DURING THE RETURN FROM THE SECOND GREAT EVEREST ADVENTURE.

issue of "The Times" contained an official report of this second Everest flight by Squadron-Leader Lord Clydesdale, pilot of the Houston-Westland aeroplane. "At 14,000 ft.," he wrote, "we first saw the mountains across an eighty-mile bank of heavy, almost unbroken, cumulus cloud, which rose at its highest to about 18,000 ft. After one hour and fifteen minutes' flying, and at a height of 20,000 ft., we changed our course to fly straight for Everest. Visibility was extremely good; the high mountains were visible hundreds of miles to east and west of Everest. There were small cloud patches, dispersed at wide intervals on the mountain range, but they did not obscure any of the main peaks. We had climbed to a height of 32,000 ft. at the time we crossed the cloud bank and had almost reached the snows. As soon as we were clear of the clouds

I started the survey camera, and we were soon at our working height. McIntyre (pilot of the Westland-Wallace machine) flew an excellent survey course to the summit of Everest, and from there for a considerable distance to the south his results may show that he has connected the summit by a series of overlapping vertical photographs to a known point, which was the main object of the expedition. I attempted to connect the summit of Makalu with Komaltar by similar vertical photographs. I flew from the summit of Makalu over and along the Arun Valley, but could not distinguish Komaltar owing to the cloud banks. My survey camera operated the whole time it was switched on, and the film was finished. . . . This flight completes the objects of the expedition which has been so generously financed by Lady Houston."

EVEREST'S SOUTHERN FACE: THE CRUX OF THE SECOND HOUSTON FLIGHT.

AIR PHOTOGRAPHS BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



TOWERING ABOVE "AN ENORMOUS SEA OF CLOUD" (SHOWN IN THE FOREGROUND): EVEREST FROM THE SOUTH, CROWNED WITH ITS SNOW-PLUME (RIGHT BACKGROUND), WITH A CLOSE-UP VIEW OF THE CHAMLANG RANGE AND LHOTSE.



LOWER SLOPES AND GLACIERS OF EVEREST FROM THE SOUTH-EAST: ONE OF THE NEW PHOTOGRAPHS REVEALING THE HUGE CLIFFS OF THE SOUTHERN FACE—PART OF THE REGION SHOWN IN THE UPPER RIGHT PORTION OF THE PHOTOGRAPH ON THE OPPOSITE PAGE.

The photographs on this and the opposite page represent, in part, the attainment of the chief object of the second and "unauthorised" Everest flight. As noted on our front page, the airmen felt that the photographic results of the first flight had not entirely fulfilled the scientific purpose of the

expedition, and certain definite promises that they would use their best efforts to explore and map the unknown and unclimbable southern face of Everest. Describing the second flight, Colonel L. V. S. Blacker, the observer in the Houston-Westland aeroplane, wrote (in "The Times"): "The gaps in our first
(Continued opposite.)

A VAST MASS OF ROCK AND GLACIER: EVEREST FROM THE SOUTH-EAST.

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



THE "MAIN PRIZE" OF THE SECOND EVEREST FLIGHT: A PHOTOGRAPHIC REVELATION OF HITHERTO UNKNOWN ASPECTS OF THE MIGHTY MASSIF ON THE SOUTHERN SIDE—A VIEW TAKEN WHEN CLOSE TO THE SUMMIT OF MAKALU.

Continued.

results were mostly on the south and south-west slopes of the mountain and the valleys and ranges running up to it on these sides. . . . We came over clouds to a marvellous view of Everest. . . . The lower slopes of the mountain itself were free from cloud, in spite of an enormous sea of cloud stretching between us and them. . . . For something like an hour I must have been crouching over the vertical camera. . . . The mountain lay straight before us, and great cliff-bound valleys streaked with snowfields lay clear beneath us. . . . On we went up to 31,000 ft., the mountain getting ever closer, and now I started

busily taking oblique photographs of those unexplored declivities, ridges, and ranges which run south-west from Everest. This was indeed to be the main prize of our flight, because it is precisely these aspects of the massif that are unknown to science. All went well. . . . Meanwhile the mountain came ever closer, bare and clear in the wonderful atmosphere, and free from cloud except for its great plume, now bigger than ever. In the crystal-clear weather I was immensely pleased at the view over great Khumbu glacier and the terrific ridges which bound it." A full set of overlapping vertical photographs was secured.



By G. K. CHESTERTON.

A LETTER from a lady, in the correspondence column of the *News Chronicle*, recently picked out the present writer with a withering distinction; a spotlight calculated to put him on the spot. Miss Florence Underwood, secretary of the Women's Freedom League, was complaining of the present condition of affairs in which "an increasing number of women are having a fierce struggle for economic independence and are becoming more and more embittered because of irritating discrimination against women workers." In spite of this, it appears, men, even including leader-writers on Liberal papers, continue to talk in a tone of heartless heartiness. And this reminds Miss Underwood of the darker passages in my own past; and she thus recalls them:

"In pre-suffrage days Mr. G. K. Chesterton enquired from his wife, his mother, and his charwoman if any of them wanted the vote. Each of them said 'No!' and Mr. Chesterton remained more convinced than ever that practically all women did not want the vote."

This is something of a simplification of what Mr. Chesterton really said; but it is true that the principle of what he said was very simple. But what interests him now is that the sequel of his deplorable obstructionism ought to be very simple indeed. Despite his desperate conspiracy with charwomen and mothers and such riff-raff, women did obtain the Vote, and have now had it for very much more than a decade. If it was valuable enough to be worth the frantic efforts of the years during which it was being sought, we may well suppose that it has been equally valuable during the long stretch of years after it was obtained. The whole point of the position of the Suffragists and the Women's Freedom League was that the electoral franchise was the determining political power, without which woman was powerless, and with which woman would be powerful. Therefore, since she has now got that power, we may presume that it is all over but the shouting; the shouting of happy and victorious Amazons, now ruling the world by right. So that is all as it should be. All is gas and gaiters, as the reporter said after the meeting of Broad Church Bishops to express sympathy with the Oxford Group Movement. All's well that ends well, as the hostess remarked when the brilliant *raconteur* became a Trappist monk. "All clear," as the railway-porter shouted after reading a book by Miss Gertrude Stein. Woman has obtained the power to rule; and she is ruling.

But what does this mean, and what strange words are these? "... an increasing number of women are having a fierce struggle for economic independence and are becoming more and more embittered because of irritating discrimination against women workers. . . ." But how can it be that more and more women are more and more embittered, and are yet impotent to remove the cause of their bitterness? Why do they not use all their lovely Votes and sweep it away? How can a mere leader-writer on the *News Chronicle*, a member of the miserable minority of males, stand in Miss Underwood's path in any particular? Why does she not lift her terrible Vote and fell him to the ground? There is evidently something very

wrong in the situation; and I for one begin to wonder, in my perverse way, whether my charwoman and my mother may not have had a good deal of feminine intuition about the facts. I never said that the charwoman had no real grievances. I certainly never said that working women were not under various forms of economic oppression. On the contrary, I incessantly asserted that all the working people were under an economic oppression, and I asserted it in days when it was a far less fashionable doctrine than it is now. I did not think, and I did not think that they thought, that the economic evil could be cured by giving a franchise as a franchise to a female as a female. A superficial reading of Miss Underwood's dark and mysterious complaints might easily mislead anyone into fancying that I was right.

militant and swift in action as Mr. Ramsay MacDonald? Or must one abandon them in despair and vote for the Communists? Yet it is not necessary to agree with the Communists, in order to have either Miss Underwood's concern for sex equality or my own concern for greater economic equality. In any case, the vote has done precious little to help either of us towards any sort of economic equality. I think it was General Flora Drummond, the most militaristic of militants, who cried aloud in indignation because a great Coal Strike or Railway Strike broke out in the industrial field, in complete disregard of the success of Female Suffrage in the political field. She actually called it, I think, an insult to the Parliamentary power which she was wearing so proudly, like one of her military medals. In plain fact, she had only just discovered, in the example of the Strike, that the

Vote she had won was as futile as the charwoman or I could have told her it was. In other words, the charwoman was right; and I was right about the charwoman.

I am not likely to delude myself with any fantastic hope that Miss Underwood would ever agree that the charwoman was right, and still less that I was right; but I might be tempted to add some further comment, for the benefit of anybody who can bring himself to believe that I might have been right then, or that I may possibly be right now. I might be disposed to point out that even the present grievance of Miss Underwood, though more practical and realistic than the vague romance of the Vote, is vitiated by being founded on certain false assumptions. It is very tenable that women and men should receive the same treatment when they are both in the same sense proletarians in the industrial market. But it is not self-evident that they are both equally fitted to be proletarians in the industrial market. And, above all, it is not self-evident that they ought either of them to be proletarians in the industrial market at all. Miss Underwood and her friends always talk as if being a wage-slave in the corrupt and decaying capitalist system were a sort of beatific benefit, first bestowed on men in a spirit of favouritism, and then withheld from women in a spirit of jealousy or repression. Even the happy and radiant condition of trade and commerce to-day cannot convince me that this view is to be accepted as a first principle.

In other words, there is just one little hitch between us; that what she calls economic independence I call economic dependence.

The condition of dependence is involved in the condition of employment; especially under the extreme modern menace of unemployment. It is not an insult especially levelled at women; it is an insecurity and injustice belonging to the whole recent phase of the government of men. To found a saner society, in which men and women work on their own property and not only on the property of the rich, is a very steep and challenging sort of project. But I have never repented of having said that more Votes would do little to bring it about; nor should I think that the Suffragists had come any nearer to bringing it about, even if they could have turned all wives and mothers into the well-paid servants of a big Trust.



THE WORLD'S CROWNING PEAK: EVEREST, SOARING ABOVE THE CLOUDS, ITS ICE-PLUME BLOWING SEVERAL MILES EASTWARD AND INDICATING WIND-VELOCITY—A MAJESTIC VIEW TAKEN FROM THE SOUTH-WEST THROUGH THE WINGS OF THE HOUSTON-WESTLAND MACHINE DURING THE SECOND FLIGHT OF THE HOUSTON—EVEREST EXPEDITION.

The majesty of Everest is impressively realised in this photograph, taken by Col. Blacker, observer in the Houston-Westland machine. "The observers," he writes (in "The Times"), "loaded and exposed their plates at top speed. . . . There was, of course, no possibility of recording or titling a given photograph on the spot. However, the mountain itself and the peaks which buttress it are all so striking that there can be no loop-hole for error. . . . An interesting and somewhat unexpected aid to final identification has proved to be the great ice-plume, or jet of projected particles, which streams from the summit. On both flights the magnetic bearing of this was exactly known, and, moreover, its length, which was several miles, affords an exact idea of the wind-velocity from the summit. . . . The observers were aided by the wonderful light . . . but just as much perhaps by the technical worth of the Williamson cameras."

Air Photograph by the Houston—Mt. Everest Flight. World Copyright by "The Times."

To speak plainly, can the Suffragist lady now tell me exactly *how* she uses the Suffrage, either (1) to avoid being sweated by an employer; or (2) to avoid being excluded by a Trade Union? Whatever be the rights or wrongs of sex discrimination in economic organisations, whether capitalist or proletarian, exactly how does anybody alter the pressure of economic organisations to-day by means of the Parliamentary Vote? Does one do it by heckling one isolated local M.P., who is probably a perfectly helpless private Member, and badgering him into making promises which his own party will not allow him to keep? Does one think it sufficient to vote for an official Labour Party, probably led by Socialists as fiery and

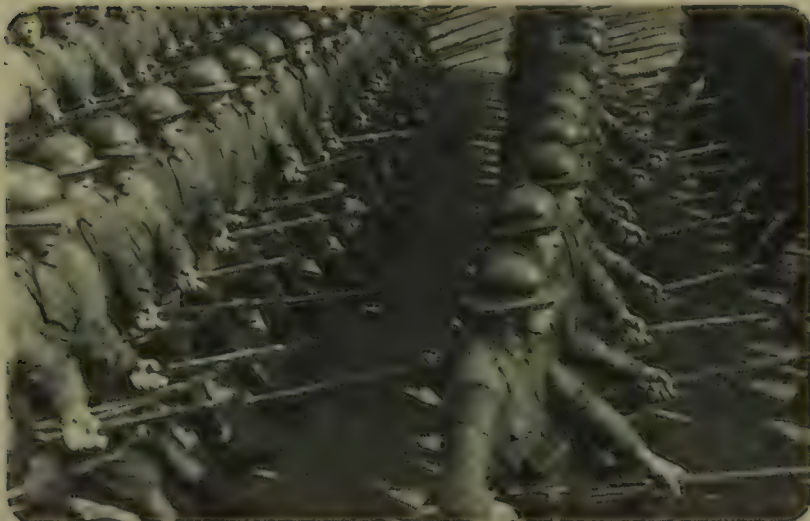
THE MAY DAY MILITANT IN MOSCOW.



SOME OF THE 350 AEROPLANES THAT TOOK PART IN THE MILITARY AND AIR DISPLAY ON MAY DAY IN MOSCOW: THE MACHINES LEAVING THEIR AERODROME FOR THE RED SQUARE.



NOT CHEERED BY THE SPECTATORS IN THE RED SQUARE, WHO SHOWED LITTLE ENTHUSIASM: M. STALIN, THE RUSSIAN DICTATOR (RIGHT), ON THE WAY TO THE PARADE, WHICH WAS THE MOST ELABORATE IN THE HISTORY OF SOVIET RUSSIA.



WITH RIFLES AT THE "ON GUARD": INFANTRY OF THE RED ARMY MARCHING-PAST IN THE RED SQUARE, WHERE A FEATURE WAS MADE OF THE MECHANISED FORCES OF THE SOVIET.

May Day in Moscow was chiefly notable for a great military and air display, the most elaborate in Soviet history. Over 350 aeroplanes—fifty per cent. of them new bombers—flew over the Red Square in formation; and much was made of a parade of 300 tanks, including heavies, racers, Soviet-constructed Carden-Lloyds, amphibians, and twelve exceptionally large models, some equipped with five guns. According to the "Daily Telegraph's" correspondent, the crowd showed little enthusiasm and did not even cheer Stalin, contenting themselves with mild applause. The same writer noted that the military march past Lenin's tomb seemed less spontaneous than it used to be. This year's conscripts repeated the oath to defend the Soviet Union and the cause of world revolution. Then a salute was fired within the walls of the Kremlin. Voroshiloff's harangue to the Army was of a distinctly cautious nature. Foreign military attachés attended; and all the Diplomatic Corps were present, save Mr. Strang, the British Chargé d'Affaires, and other officials of the Embassy.

NAZI RULES ENFORCED IN GERMANY.

The "re-born" Germany of the Nazis is responsible for very curious happenings, not the least odd of which are here illustrated. The first picture, with its placarded hint, explains itself. With regard to the second, it should be said that Dr. Rust made his address on May 6. His reproof to the Professors was applauded by the students. He said: "The hard fact is that youth marched forward while you, Sirs, were not in the van. That is the point. . . . I must dismiss a number of German professors, so that the German Universities may again fulfil their task of combining the scientific instruction and the leadership of youth." The third picture concerns the Nazi "black list" of banned books—books, that is, which, for one reason or another, are classed as "un-German." Various libraries and institutions have been raided by Nazi students and others, and "cleansed." Among foreign works on the list are certain books by Jack London, Upton Sinclair, and Baroness von Hutten. Herr Hitler's "My Fight" is one of the proposed substitute books.



"THE GERMAN WOMAN DOES NOT SMOKE": ONE OF THE NOTICES PLACED IN RESTAURANTS IN ULM, ON THE DANUBE, BY ORDER OF THE CITY COMMISSIONER.—A HINT TO THE "RE-BORN."



WHEN PROFESSORS WERE CENSURED FOR "FAILING TO LEAD THE STUDENTS IN THEIR FIGHT FOR A NEW STATE": DR. RUST, PRUSSIAN MINISTER OF EDUCATION, SPEAKING IN BERLIN UNIVERSITY.



"WAR AGAINST THE UN-GERMAN SPIRIT": WHITE-SHIRTED NAZIS COLLECTING "UN-GERMAN" BOOKS AND PAMPHLETS THROWN FROM A LIBRARY'S WINDOWS BY THEIR FELLOWS; WITH A BAND IN ATTENDANCE.

A WINDOW ON THE WORLD: EVENTS AT HOME AND ABROAD.



A RELIC OF OLD BRISTOL FOUND IN A WINE CELLAR: A CARVED OAK SCREEN, PROBABLY DATING FROM THE FIFTEENTH CENTURY, BEING REMOVED TO THE MUSEUM.

This carved oak screen, probably fifteenth-century work, was recently found, plastered over as a partition, in the old arched cellar of the Fosse Wine and Spirit Company, in High Street, Bristol. The discovery was made during repairs after a fire in an adjoining shop. The screen bears traces of coat-of-arms, which may determine its origin, and some remains of red paint, an analysis of which may help to date it. It was removed to the Bristol Museum and Art Gallery.



SALVAGE WORK ON THE WRECK OF THE GREAT AMERICAN AIRSHIP "AKRON": THE FOUR-TON PORT FIN ABOARD THE U.S.S. "FALCON."

As noted in our last issue, after the disaster to the "Akron," the world's largest airship, early last month, salvaging operations were undertaken at the scene of her crash into the sea, and on April 18 she was located. The salvage ship "Falcon" raised part of the contrivance, and has since recovered the airship's huge port fin, shown above (in a view from the crew's seat) spread on deck. The fin weighed over four tons and measured about 40 to 60 ft.



BRAHMS'S CENTENARY AT HIS HAMBURG BIRTHPLACE: FRAU WITTENBURG (X) SPEAKING FROM A WINDOW.

The centenary of the birth of Johannes Brahms, the great composer, was celebrated on May 7. He was born in Hamburg in the fine old house shown in our illustration. Frau Kaete Wittenburg is seen speaking a prologue from the window of the very room in which he first saw the light. Brahms settled in Vienna in 1861.



FIRST HOME IN THE AUSTRALIA-TO-BRITAIN GRAIN FLEET RACE: THE "PRINCE" ENTERING BARRY DOCK.

The first ship to reach Britain this year in the race of grain-carrying tallieships from Australia was the 4-masted German steel barque "Prinze," of Hamburg. She arrived at Barry on May 4, after a passage of 106 days, from Port Victoria. The second vessel home was the four-masted barque "Archibald Russell," which reached Falmouth, from Wallaroo, in 118 days, having encountered several heavy gales.



VISCOUNT KNEBWORTH BURIED WITH FULL MILITARY HONOURS: THE COFFIN, DRAPE WITH THE R.A.F. ENSIGN, BORNE IN PROCESSION FROM KNEBWORTH HOUSE.

The funeral of Viscount Knetsworth, M.P., Lord Lytton's son and heir, who was killed in an air accident at Hendon on May 1, took place with full military honours at Knetsworth on May 4. The coffin was draped with the Royal Air Force ensign, and during the procession from Knetsworth House to the churchyard the R.A.F. band played Chopin's "March Funèbre." After the ceremony, R.A.F. trumpeters sounded the "Last Post" and "Reveille."



THE PRINCE OF WALES INSPECTS FARADAY HOUSE, LONDON'S NEW INTERNATIONAL TELEPHONE EXCHANGE: H.R.H. WITH THE LORD MAYOR AND SIR KINGSLEY WOOD.

Faraday Building, the new Post Office International Telephone Exchange, was inspected by the Prince of Wales on May 4. H.R.H. was received at the east end after it had been formally opened by the Lord Mayor, Sir Percy Grenaway, on May 4. H.R.H. was received at the east end after it had been formally opened by the Lord Mayor, Sir Percy Grenaway, on May 4. H.R.H. was received at the east end after it had been formally opened by the Lord Mayor, Sir Percy Grenaway, on May 4.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN EIGHTEENTH-CENTURY BAROMETER AND THERMOMETER.

This beautiful barometer and thermometer was made about 1765 for Belhus, a Tudor house in Essex, and in 1923 was purchased thence by Sir Buckton Browne, F.R.G.S., who later presented it to the Museum. It bears the signature of James Ayrault, a London instrument-maker. The mahogany framework is of Chipendale type, and the quicksilver cistern is covered with a "sun-in-splendour."

By courtesy of the Victoria and Albert Museum. Crown Copyright reserved.



ITALY'S GREAT TRIBUTE TO THE AUSTRALIAN AIRMAN, BERT HINKLER, WHOSE BODY WAS LATELY FOUND: THE CORTÈGE PASSING THE CATHEDRAL AT FLORENCE.

Nothing could have exceeded the warmth and spontaneity of Italy's tribute to the memory of Mr. Bert Hinkler, whose body, with his wrecked aeroplane, was recently found, four months after his disappearance, at a lonely spot in the Apennines. It was brought to Florence, and, on May 1, was temporarily buried in a crypt at the Protestant cemetery. The previous night it had lain in state at the Aero Club, guarded by Italian. The Air Minister, General Balbo, attended the funeral.



THE PRINCE AT THE RUGBY LEAGUE CUP FINAL: H.R.H. SHAKING HANDS WITH THE HUDDERSFIELD TEAM AT WEMBLEY.

Huddersfield, for the fourth time in their career, won a Cup Final under Rugby League Rules when they defeated Warrington at the Wembley Stadium on May 6 by 21 points to 17. They scored three tries and six goals to three tries and four goals. The Prince of Wales, who was seeing this kind of football for the first time, was present among a crowd of nearly 60,000 people, and afterwards presented the cup to L. C. Bowker, the winning captain, whose place-kicking was largely responsible for the victory.

OCCASIONS FAR AND NEAR RECORDED BY ILLUSTRATION.



AN INTERESTING MILITARY CEREMONY IN NORTHERN INDIA: THE RECENT PRESENTATION OF NEW COLOURS TO THE 1ST BATTALION, 5TH SIKH REGIMENT, AT NOWSHERA.

The ceremony here illustrated took place at Nowshera, near Peshawar, in the North-West Frontier Province of India. The presentation of new colours to the 1st Batt., 11th Sikh Regiment, was made by His Excellency the Governor, who is seen handing the new colours to two Sikh officers, after he had delivered an address recounting the long and meritorious service of this famous regiment. Nowshera is situated on the right side of the Kabul River.



A FAMOUS OLD SURREY BUILDING BADLY DAMAGED BY FIRE: THE CASTLE MILL, AT DORKING, PARTIALLY BURNT OUT.

The picturesque Castle Mill, at Dorking, which for many years was such a favourite subject with artists, was partially burnt out on May 1. The Mill, which stood by the banks of the River Mole, at the foot of Box Hill, was built of wood, and contained a large quantity of hay and corn. Fire engines from Dorking, Reigate, and other places were summoned; while the flames seemed to fill the whole building.



THE TELESCOPE WHICH WILL RECEIVE A BEAM FROM ARCTURUS, AND USE IT TO OPEN THE CHICAGO WORLD FAIR.

The correspondent who sends us this photograph notes that the Century of Progress at the forthcoming World Fair at Chicago will be opened by means of light from the star Arcturus. The light will be gathered by the 69-in. telescope illustrated here; fitted with a photo-electric cell. The telescope is at the Yerkes Observatory, 100 miles from Chicago.

The World of the Theatre.

By J. T. GREIN.

THE LESSON OF MARIE TEMPEST.

IN a recent play of very light texture, a bunch of clever actors were babbling, and, as the dialogue was smart and slick, the audience listened in the humour of *se laisser faire*. They smiled, they laughed, they even guffawed at certain moments. But one felt that they were but mildly interested, and were waiting for something with a click and punch in it to happen. The actors were nowise at fault for this lukewarm attitude; it was a question of atmosphere, of individualities, and of personal magnetism, the latter greatly dependent on one's fellow-players. There are actors whose supremacy asserts itself in what-

guessed. It is the fragrance of her beautiful, her melodious, her direct, her perfectly accentuated—above all, her intellectual—diction. When Miss Tempest speaks, her every word is a world—a world of meaning, of modulation, of trenchantness, of—I cannot find a better comparison—a salvo fired at the audience—a salvo of grape-shot, every grain of which is destined to strike home among the audience and does it without fail. And it is not only the words that are born fully developed on her lips; it is every syllable that obtains its melody, its entity, its punch—if the word is not too coarse for her delicate art. Nor has this great gift lessened with the years; it

has remained as evergreen as the personality of the actress; if anything, it has deepened beyond all criticism. If only Miss Tempest would shed this godly gift on the younger generation! If they would sit at her feet and learn the value of sound, word, and meaning—a trilogy audible in the back of the pit as well as in the topmost gallery—what a blessing it would be, what an object-lesson to all of us, especially to the many actors and actresses whose mumbling, stumbling muttering is not only a denigration of *l'art du Comédien* (Coquelin), but an insult to the public who have come to hear and enjoy, but not to strain human ears beyond endurance in trying to catch the elementary significance of the dialogue—let alone its wit!

a grotesque attitude, and the sight of it upsets our equilibrium. Somehow the absurdity, with a little pin, pricks our balloon of sense and we explode in hearty self-criticism. The nonsense makes us all one, all co-operating, for we all have been caught in the same distorting gallery. Is not this the aim of the *farceur*, who surprises us into laughter by his inventive situations and ludicrous tomfoolery? We laugh because the absurd things follow so naturally and are so recognisable. It is a fine line, too, that discriminates nonsense from bathos, and to cross that line is to fall into the pit of dullness, for dullness in the theatre is the one unforgivable sin.

Mr. Laddie Cliff, in his curtain speech at the Phoenix, claimed that the success of "High Temperature" rested on the audience's co-operation. That is a trite platitude, true enough though obvious, but the remark can be applied to every form of entertainment, or every activity which excites interest. Unless the reader co-operates with the writer, the book falls dead; unless the playgoer co-operates with those responsible for the play, be it tragedy, comedy, or farce, the piece is doomed. But a play that is presented in the theatre is different from a book on the study shelf. We select a book to read that we feel we can enjoy or profit by as we sit alone—that is to say, we set up an individual co-operation. The play in the theatre cannot keep the doors open unless it secures a collective co-operation. And there is no surer way to it than by laughter. But if we are to be shaken out of ourselves by nonsense, the stimulus must come from the stage. Why do we enjoy Mr. Charlott's revue at the



"CÆSAR'S FRIEND," THE PLAY ABOUT PONTIUS PILATE, AT THE PICCADILLY THEATRE: JUDAS (ROBERT SPEAIGHT; RIGHT) BARGAINING WITH THE ELDERS AND CAIAPHAS (FRANCIS L. SULLIVAN; RIGHT, SEATED) TO BETRAY HIS MASTER.

"Cæsar's Friend" centres round the personality of Pontius Pilate, and deals with the events of the Crucifixion from his point of view. The figures seen in our illustration are (at table, l. to r.) Annas (Alexander Sarnier), Gamaliel (Richard Gooden), and Caiaphas; standing (left) Joseph of Arimathea (Owen Reed), and Caiaphas's servant, Malchus (G. Sheldon Bishop); and Judas.

ever surroundings they have to play; there are others who are keenly susceptible to the nature of their partners—some will galvanise them, some will freeze them to stoicism. Coquelin, for instance, was very sensitive on this point. Great actor as he was—and, therefore, to be presumed to be above the influence of personal contacts (as a critic should be, too)—he confessed that a certain Roxane in "Cyrano" instilled him with such intense personal aversion that he could hardly pour out the love-words of the last act. On the other hand, Beerbohm Tree, under the spell of the charm of a certain leading lady, admitted that he was a different being whenever she had to join him in repartee; he forgot himself, his mannerisms, his peculiar nervousness concerning the effect of his playing. In fact, as a very observant critic said, he forgot that he was an actor—a rare experience.

But, apart from personal inclination and aversion, there is another potent factor in the impression made by actors. And that is the intellect as it expresses itself in diction and gesture. We had a vivid example of this in the play to which I have referred above. Suddenly, after the pleasing palaver had rippled on for a considerable time, there appeared a little woman, elegant, *coquette*, smiling in wreaths all round, putting a little touch to her toilette (which only women could understand), then uttering a very ordinary commonplace of conversation, and it was as if an electric coil had spread its power. The whole scene was revolutionised. The other actors were as blacked-out, and an amiably dominating spirit made itself felt. A French lady next to me exclaimed: "*C'est quelqu'un!*" It was, as they call it in French, the word of the situation. Somebody had arrived; somebody smaller in stature than the others, yet towering above them—Nelson above the generals in Trafalgar Square. I had often experienced it, yet perhaps never so intensely as on this occasion. Maybe that the very airy, frothy, evaporative dialogue let my close attention wander towards the speaker instead of the spoken word. Anyhow, I was not alone, but all of us, men and women, including many actors and actresses in the house, hung on her lips. Every now and again a little rustle would rush through the stalls—a wordless expression of admiration. Yet what Miss Marie Tempest had to say—for she was the magician of the moment—was a mass of pleasant futilities, and—to be candid—the character she had to portray was that of an interfering little person whom, anywhere but on the stage, we would shun as "a dam' nuisance." Yet the actress worked the wonder that, instead of an interference, she became a most excellent good companion, and that her utterances sounded like words of *sagesse* that might have been thrust at us by a modern Mme. de Staël. She made me think of the Colonel, in Millocker's "Beggar Student," who said to the Countess who had most soundly flouted him: "Countess, on your lips vituperation sounds like most exquisite flattery."

Now, why this sudden change of *milieu*, this almost indefinable effect on players, play, and audience alike? If you know Miss Marie Tempest's work you will have

NONSENSE ON THE STAGE.

What is Nonsense? It is a pretty question, and who dares to find an answer invites the word for a reproof. It is as elusive as a mood and as inconsequential as a whim. For that matter, what is Sense? Shall one say the nonsense verse of Lear, the nonsense of Alice, the nonsense of the *farceur* who turns the stage into a topsyturvy wonderland has no sense in it, or that the wise peregrinations and assertions of the serious have no nonsense in them? This at least we can say, that one is the inversion of the other, and the cause of our amusement, when we strike nonsense, is our recognition of this inversion. Nonsense is a sort of distorting mirror that twists the normal, that we accept so complacently, into



"THE RATS OF NORWAY," A PLAY SET IN A PRIVATE SCHOOL FOR BOYS, AT THE PLAYHOUSE: THE TRAGIC FINALE WHEN HUGH SEBASTIAN (RAYMOND MASSEY) COMES BACK INTOXICATED AND DIES ON THE BED OF THE HEADMASTER'S WIFE (GLADYS COOPER), WITH WHOM HE IS IN LOVE.

Hugh Sebastian, a drunken, war-shattered, misanthropic, but intellectually brilliant, assistant master at Fallgates Preparatory School, falls in love with the headmaster's wife. This passion ends tragically. The background of the play is the masters' common-room; with its petty intrigues and hatreds.



"BEGGARS IN HELL," THE SUCCESSFUL PLAY AT THE GARRICK: MRS. MARRIOTT (LEONORA CORBETT), THE COLONEL'S WIFE IN A NORTH-WEST FRONTIER GARRISON TOWN; AND JAGGAT SINGH (LEON M. LION), THE INDIAN MONEY-LENDER, BLACKMAILER, AND VILLAIN OF THE PIECE.

In "Beggars in Hell," we see the officers of the garrison at Pervindi and their wives being held to ransom by Jaggat Singh, a villainous blackmailing Indian who lives by the indiscretions of the white folk. The Major, who attempts to down Jaggat Singh, is tricked out of his triumph by more than Oriental guile, and the play runs to a staggering, not to say, melodramatic, conclusion.

Comedy? Because the nonsense has a point. The skit on "The Green Bay Tree" is riotously amusing because it can be related to the original. If the audience must co-operate, they must be provided with something which excites them to co-operate. This demands intelligence, for all nonsense has its own logic.

The nonsense of "The Rivals," at the Embassy, springs out of the character, else how tedious Mrs. Malaprop would be. It has behind its fun the extravagant affectations which the audience fashionably extracted. In "High Temperature," the "book"—to use the parlance of the playhouse—has little in its magazine of tricks that is explosive, because the complications, so familiar in this type of play, have little that appears naturally. Thus the onus falls on the players, who, since there is little that is funny for them to say, manage by their art to make gesture and movement diverting. Mr. Clifford Mollison is a born comedian, and the slightest material is sufficient for him to embroider with his antics and clowning. He compels co-operation through his own infectious high spirits, and he has the power to communicate his gaiety and zest to his audience. This is more than mere hard work could accomplish—indeed, nothing can be more devastating than the sight of a person trying industriously to amuse. It is genius, as indefinable, as nonsense itself.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



"RANJI'S" SUCCESSOR INSTALLED: THE NEW JAM SAHIB OF NAWANAGAR ON HIS THRONE DURING THE CEREMONIES.

The new Jam Sahib of Nawanagar was installed in April, with the customary ceremony and in the presence of the members of the ruling family, several neighbouring Princes, and a large assembly of distinguished friends. In the course of the proceedings at the palace, His Highness sat cross-legged in front of images of the god Ganesh and the goddess Ashapuri, the titular goddess of the family, while the priests chanted prayers invoking blessings on the new ruler.



MR. S. D. MUTTLEBURY.

Perhaps the most famous Cambridge oarsman. Died May 3; aged sixty-seven. Rowed for five years against Oxford (1886-1890), being in the winning crew four times. Won the Fairs at Cambridge, 1886, 1887, 1889, and 1890.



SIR EDWARD ELLINGTON.

Appointed Chief of Air Staff in succession to the late Sir Geoffrey Salmond. Served in the Artillery; started flying in 1912; Staff Officer during the war. Subsequently commanded Royal Air Force in Middle East, India, and Iraq.



THE NAZI ENVOY IN LONDON: HERR ROSENBERG, WHO RECENTLY VISITED THE FOREIGN OFFICE.

The head of the Nazi Foreign political department, Herr Rosenberg, arrived in London on a special mission on May 5. The German Embassy requested that he should be received by members of the British Government and other high officials. He began his life in Russia, acquiring German citizenship in 1923. He has been editor of the Nazi "Völkische Beobachter" since 1921.



FRAU NELLY NEPPACH.

The German-Jewish lawn-tennis star, who, in 1925, won the Women's Singles Championship. Committed suicide May 7—it was suggested on account of exclusion of Jews from German lawn tennis.



PROF. FRITZ HABER.

The great German scientist, whose inventions were largely responsible for Germany's ability to continue the Great War, and to develop gas warfare. Recently requested to be retired from the Chair of Physical Chemistry at Berlin University.



MR. FRED KERR.

The veteran English actor. Died May 2; aged seventy-four. Began his theatrical career in America; but was best known on the British stage. Worked for the films in Hollywood, and later in England.



DR. OBERFOHREN.

For three years, until recently, Parliamentary leader of Dr. Hugenberg's Nationalist Party. He committed suicide at Kiel on May 7. He had resigned his seat in the Reichstag, and his house had been raided and searched.



AFTER WINNING THE JUNIOR CAR CLUB'S INTERNATIONAL TROPHY AT BROOKLANDS: THE HON. BRIAN LEWIS BEING CHEERED.

The Junior Car Club's International Trophy—Brookland's first "obstacle race"—was won on May 6 by the Hon. Brian Lewis, driving an Alfa-Romeo. He beat Mr. Kaye Don, Sir Malcolm Campbell (driving a Sunbeam), Mr. Whitney Straight (Maserati), and Mr. Rose-Richards (Bugatti). In the course of a thrilling race, Mr. J. C. Elwes overturned, but was not seriously hurt. Mr. Eyston lost a wheel, and, though he successfully held his car up, the wheel ran on and struck an official.



COMMANDER W. M. CAREY.

Of the "Discovery II." Was lost overboard off Ushant on May 2. Aged forty-six. Served in the "Barham" during the war, and afterwards with the minesweepers. Engaged in training Australian Reserves, 1926-28.



DR. ARMITAGE ROBINSON.

The well-known New Testament scholar and antiquary. Died May 7; aged seventy-five. Recently Dean of Wells. Before that, Dean of Westminster (1902-1911). Noted for his work on post-Apostolic texts.

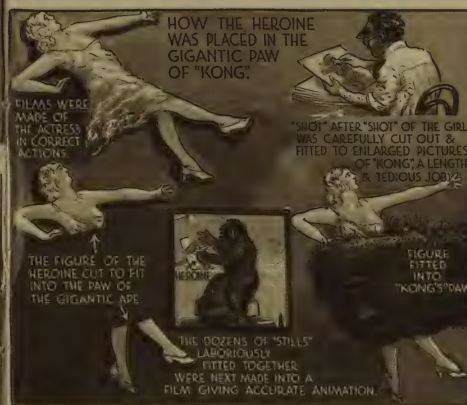
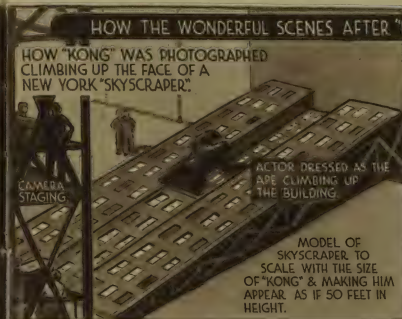
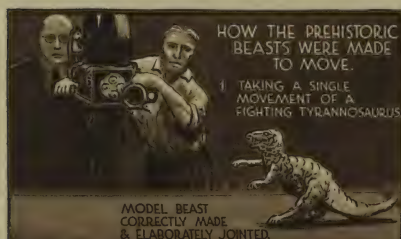


BULGARIA'S ROYAL BABY: THE LITTLE PRINCESS PHOTOGRAPHED WITH HER PARENTS.

In January of this year we illustrated the rejoicings that welcomed the birth of a daughter to King Boris and Queen Giovanna of Bulgaria. The little Princess, Maria Luisa, one of the first of whose photographs we reproduce here, is a grandchild of the present King and Queen of Italy. Much comment, it will be remembered, was caused by her baptism into the Greek Orthodox Church.

MAKING THE 50FT. APE, "KONG," AND PREHISTORIC MONSTERS LIVE UPON THE SCREEN: FILM "MAGIC."

Drawn by our Special Artist, G. H. Davis, on the Basis of Illustrations and Description in "Modern Mechanism and Inventions."



HOW IT WAS DONE: INGENUOUS DEVICES BY WHICH THE AMAZING THRILLS AND ILLUSIONS OF "KING KONG" WERE PRODUCED.

The thrilling film of "King Kong," recently put on at the Coliseum in London, is remarkable for the extraordinary ingenuity employed in its production by the Radio Pictures Corporation. Technically, the translation of the story by Edgar Wallace and Merian C. Cooper into talking-pictures presented great difficulties, and it is very interesting to reveal some of the methods employed to give life to prehistoric beasts and show the terrifying progress of Kong in New York. These technical secrets have already been disclosed by that enterprising American magazine, "Modern Mechanism and Inventions," to which we are mainly indebted for our

information. The models of the extinct animals were carefully made under the supervision of Mr. Willis O'Brien, who has worked for the American Museum of Natural History. Each was built up on its correct and elaborately jointed skeleton, and was "animated" by taking a vast number of single "shots," the attitude of the model being slightly altered after each "shot." When all these single photographs had been made into a film, the models vividly came to "life." The New York scenes were made in that city, and upon them photographs of Kong's movements were superimposed. Similarly, the jungle scenes were made. After

photographing the background, or original action-scene, the film (still undeveloped) was re-wound in the camera. The actor impersonating the ape was then recorded on the same film by blue light. A red screen was placed behind Kong to prevent the image of the original scene being fogged during the second exposure by blue light. The result, when developed, showed the big figure of Kong in action on a dwarfed background. Thus also were made the final scenes on the top of the Empire State Building, when Kong, at bay, is attacked by aircraft. Showing how laborious was the work of fitting the stills together,

even one small incident, where Kong kills a pterodactyl attempting to steal the heroine, took seven weeks to reproduce. Each little movement had to be separately photographed and pieced together, an operation needing the patience of a job. There were no scientific data available for reproducing the monsters' terrifying cries, and forty sound-making instruments were specially made to represent the hisses of the pterodactyl; while for vocalising the anathemium the vox humana pipe of an organ was employed. Roars of lions and gorillas were also reproduced. The sound-track was slowed down and reversed, giving weird effects.

NEW LIGHT ON A LOST CIVILISATION:

RELICS OF THE FIFTH MILLENNIUM B.C. IN MESOPOTAMIA: THE FIRST DISCOVERIES AT TAL ARPACHIYAH, NEAR NINEVEH, INCLUDING "MAGNIFICENT PAINTED POTTERY."

By M. E. L. MALLOWAN, M.A., Field Director of the Expedition. Photographs by courtesy of the Trustees of the British Museum, and of the British School of Archaeology in Iraq.

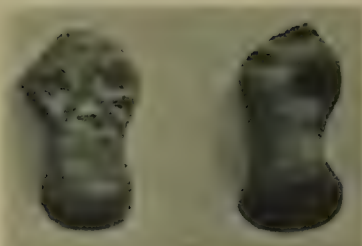


FIG. 1. FEMALE FIGURINES WITH CROSSED "BRACES": PAINTED CULT OBJECTS IN SUN-DRIED CLAY AND TERRA-COTTA, PERHAPS ASSOCIATED WITH THE ANATOLIAN "MOTHER GODDESS."

The expedition to Tal Arpachiyah, near the Biblical site of Nineveh, on the Upper Tigris, was organised by the British School of Archaeology in Iraq (Gertrude Bell Memorial) under the auspices of the British Museum, and is supported by the Percy Sladen Memorial Fund of the Linnæan Society. Mr. M. E. L. Mallowan, the field director of the expedition, was for six seasons assistant to Mr. Woolley at Ur, and last year, at Nineveh, assisted Dr. R. Campbell Thompson, who described his discoveries there in our issue of July 16, 1932, and previously in that of June 27, 1931. As at Nineveh, Mr. Mallowan has been accompanied at Tal Arpachiyah by Mrs. Mallowan (Agatha Christie, the novelist). The architect of the expedition is Mr. J. Cruikshank, A.R.I.B.A., who has also had experience of excavation at Ur. Tal Arpachiyah is the site of the only known prehistoric settlement in Northern Mesopotamia which shows remains of the fifth millennium B.C. over a wide area. When the expedition left London last January, it was stated that they hoped to discover a lost civilisation, the oldest in that region, which would throw fresh light on Nineveh and the history of Assyria. In the following article Mr. Mallowan records the interesting results of the first half-season's work on this important virgin site.

ARPACHIYAH, which is now being excavated for the first time, is one of the most ancient sites in Northern Mesopotamia. The latest remains, lying immediately below the surface, correspond to those of the early archaic periods in the South. The pottery found at these levels is related to the Ur-Al 'Ubaid ware of the southern sites, and is probably to be dated not later than 4000 B.C. The pottery of the earlier period has Western and Northern affinities, and is closely related to material found at Tell Halaf, in Syria. (See *The Illustrated London News* of April 22 and 29 last.)

Architectural remains are scanty, as the site was a village settlement, probably similar in character to the humble mud villages existing in the neighbourhood to-day. The houses consisted of a

The expedition to Tal Arpachiyah, near the Biblical site of Nineveh, on the Upper Tigris, was organised by the British School of

small courtyard, measuring approximately 15 ft. by 15 ft., with minute rooms clustered around it. The walls are made of crude rectangular mud-bricks, and as a rule are not more than 8 in. thick. Some of the rooms contain circular terra-cotta bread-ovens, and there are stone door-sockets under the thresholds. In the houses there are numerous primitive household implements, such as querns, grinders, pestles, flint and obsidian knives, and there are a few examples of copper.

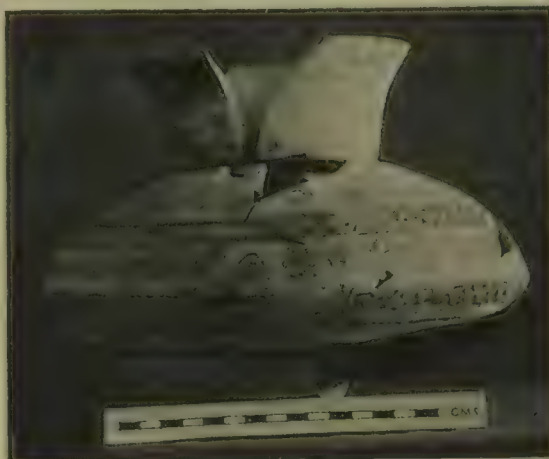


FIG. 3. AN EXAMPLE OF THE WONDERFUL POTTERY DISCOVERED: ONE OF THE LARGER VESSELS, DECORATED WITH BLACK PAINT ON A GREENISH-BUFF SURFACE. (HEIGHT, 18½ CM.)

During this period the custom of fractional burial was practised. The body was apparently first exposed, possibly as a prey to wild beasts, before interment;

the bones were then collected and carefully arranged for burial, but the lighter bones, such as backbone and ribs, were often missing. There were funerary offerings in the shape of terra-cotta vases, and in one case a sheep's jaw was placed over the human jaw (Fig. 6). This type of burial is perhaps related to the fractional burials discovered at Nal, in Baluchistan.

In general, the latest remains on the site are likely to belong to the end of the Ur-Al 'Ubaid period. The lower occupation levels are different in character, and belong to a different civilisation related to prehistoric Syria and Anatolia. There are very few house-remains of this period. Walls were of *pisé* or beaten mud, and

there are traces of reed huts and timber-work. A number of pebble roadways belong to this level: their construction

was probably necessitated by the extreme stickiness of the underlying mud. Floor-levels are well stratified, and have ovens and simple household implements resting upon them.

In direct contrast to the humble dwellings of this early epoch is the magnificent painted pottery associated with them. This is entirely different in character from the Ur-Al 'Ubaid ware of the succeeding period. There is a wide variety of geometric designs, executed in red and black paint (Fig. 3), sometimes on a plain buff clay (Fig. 5), sometimes on an apricot or cream slip. Towards the end of the period, finer wares predominate; these are often of an egg-shell thickness (Fig. 4), and, with their polished surfaces, resemble in feel the finest wares of the Greek classical period. One of the commonest elements of design is that of the *bukranium*, or ox-head. This suggests a cult associated with the *bukranium*.

Considerable skill is shown in the art of working miniatures in stone. There are numerous examples of amulets and pendants in steatite and other materials, decorated with linear incisions. The gems of the collection are an ox-head (Fig. 2) and hoof, the former in a mottled marble, and a steatite pendant which may represent a gabled house (Fig. 2).

Of outstanding interest are the cult figurines in sun-dried clay and painted terra-cotta. The painted examples depict details of dress, which include braces

crossing at the front and back of the body (Fig. 1). The majority are female figurines, perhaps to be connected with the Anatolian cult of the "Mother Goddess." The heads are peg-shaped, and illustrate reluctance to delineate the human head.

A discovery of importance was the finding of a painted pot containing grains of wheat, and lying at the bottom of a circular silo, or granary, of a type in use at the present day (Fig. 7). These

specimens of wheat are probably the earliest yet known in Mesopotamia.

It is hoped to trace the various occupations from the first beginnings to the last settlement, which was probably abandoned not later than 4000 B.C.



FIG. 2. EARLY AMULETS WITH LINEAR MARKINGS: AN OX'S HEAD IN MOTTLED GREENISH-GRAY MARBLE, AND A STEATITE OBJECT APPARENTLY REPRESENTING A GABLED HOUSE. (ABOUT ACTUAL SIZE.)



FIG. 4. A DELICATE THIN-WALLED VESSEL BELONGING TO THE STAGE OF FULLEST DEVELOPMENT IN THE EARLY POTTERY: CHEQUER PATTERN IN BLACK PAINT ON A BUFF GROUND. (HEIGHT, 8 CM.)



FIG. 5. A WELL-PRESERVED VESSEL OF THE LATEST PERIOD (ABOUT 4000 B.C.) IN BLACK PAINT ON A LIGHT BUFF CLAY. (RIM, 9½ CM.)



FIG. 6. A "FRACTIONAL" BURIAL: BONES AND SKULL (RIGHT BACKGROUND) WITH A LARGE VOTIVE BOWL, AND A SHEEP'S JAW OVER THE HUMAN JAW.

This burial illustrates the funerary customs of the latest prehistoric period at Arpachiyah. The body was exposed, and the bones were then collected and set in order. The votive offering is a large terra-cotta bowl placed against the knees, and a sheep's jaw had been laid over the human jaw.



FIG. 7. A PAINTED POT CONTAINING PROBABLY THE EARLIEST KNOWN MESOPOTAMIAN SPECIMENS OF WHEAT—IN POSITION AT THE BOTTOM OF A CIRCULAR SILO OR GRANARY. (HEIGHT OF POT, 27 CM.)

The fact of this pot containing wheat is of interest as proving that such painted vessels were put to household uses and were not purely ornamental.



ANGEL HEADS FROM BOTTICELLI.

CHARACTERISTIC DETAIL WORK BY EUROPE'S "GREATEST ARTIST OF LINEAR DESIGN":
PART OF "THE MADONNA AND CHILD WITH ST. JOHN AND ANGELS."

We reproduce here a typical example of detail from the work of the great fifteenth-century Florentine painter, Sandro Botticelli, whose art Londoners were enabled to appreciate, a few years ago, in the Italian Exhibition at Burlington House, which included, among others, his celebrated picture, "The Birth of Venus." The two beautiful heads shown in our reproduction form part of his "Madonna and Child with St. John and Angels," now in the Berlin Museum. This extract illustrates well the blend of spirituality, soft colouring, and meticulous detail which is characteristic of the painter's work, and recalls a dictum by that well-known critic, Mr. Bernhard Berenson, that Botticelli was "the greatest artist of linear design that

Europe has ever had." His treatment of such a subject as that here illustrated is happily described by Mr. S. C. Kaines Smith in his "Outline History of Painting in Europe" (Medici Society). "In the rendering of individual character," we read, "he makes an enormous advance on all his predecessors, as we may see in the wonderful tondo (round panel) called the *Madonna of the Pomegranate* in the Louvre, or the still more exquisite *Madonna of the Musicians* in the Uffizi at Florence. Though each face wears the same expression of tender melancholy, each one is a living individual, different in personality from all the others; and . . . in each picture every attitude is controlled by a perfect sense of decorative design."

Historic Public Schools of England: No. 3.—Rugby School, With the Town of Rugby Beyond the Buildings of the School.

FROM THE WATER-COLOUR DRAWING SPECIALLY DONE FOR "THE ILLUSTRATED LONDON NEWS" BY G. G. WOODWARD.



THE SCHOOL OF TOM BROWN AND OF DR. ARNOLD: A BIRD'S-EYE VIEW OF THE BUILDINGS OF RUGBY, WHICH WAS FOUNDED IN THE SIXTEENTH CENTURY BY LAWRENCE SHERRIFFE.

We give here the third water-colour drawing by G. G. Woodward in our series "Historic Public Schools of England," which we began with Eton in our issue of June 11 last, and continued with Winchester in our issue of October 1. Rugby School was founded and endowed under a will dated 1507 by Lawrence Sherriffe, a benevolent citizen and grocer of London and a native

of Rugby. It was his intention to found a free grammar school "to serve chiefly for the children of Rugby and Brownover," and an almshouse to be "freely occupied by four poor men," who were to have "towards their relieve seven [pence] by the week." The school was to "bee for ever called the 'Free Schoole of Lawrence Sherriffe, of London, grocer,'" and the salary

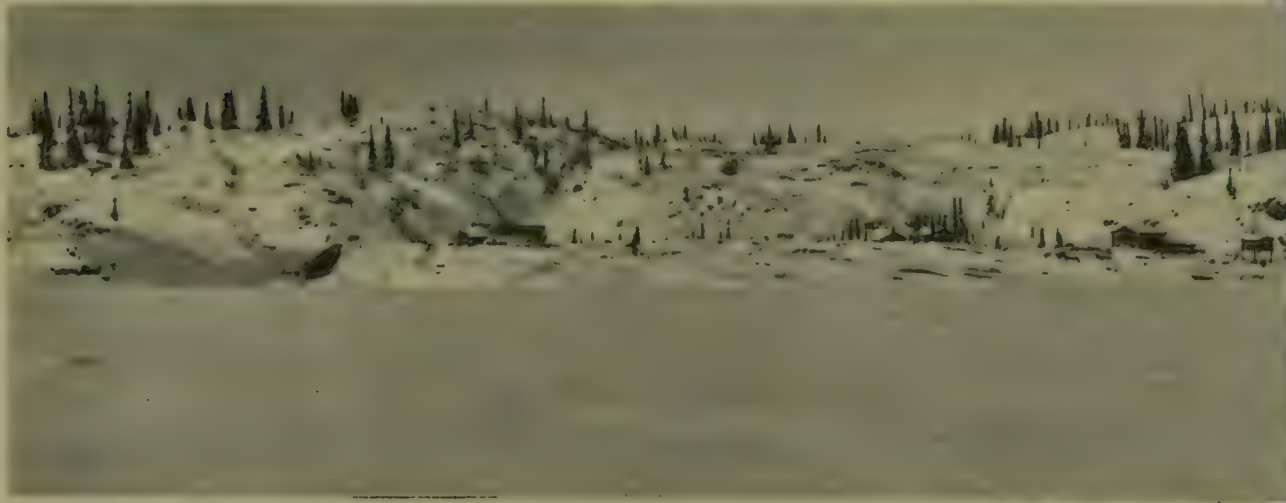
of the schoolmaster, who was, "if it may conveniently bee, to bee ever a M'r of Arte," was fixed "for ever" at 412. From these humble beginnings, as they are recorded by Mr. Harold T. Wilkins in his "Great English Schools," developed one of the foremost public schools of the country, whose present functions contrast remarkably with the original founder's modest intentions.

The extent and nature of Rugby's development were largely determined by the most famous of all headmasters, Dr. Arnold, who was headmaster from 1828 to 1842. His influence was paramount in the formation of the spirit of Rugby, and indirectly, perhaps, of the character and traditions of English public schools as a whole. Rugby School has occupied its present site since about 1750.



T R I U M P H A N T

THE NEW "AIRMAN'S KLONDYKE": GREAT BEAR LAKE, THE SITE OF BIG GOLD, SILVER, AND RADIUM DEPOSITS, TO WHICH AN AEROPLANE "RUSH" IS DUE.



THE NEW MINING CENTRE ON THE GREAT BEAR LAKE, IN ARCTIC CANADA, TO WHICH THERE WILL BE A GOLD AND RADIUM "RUSH" BY AEROPLANE IN THE SPRING: THE ELDORADO GOLD-MINES CAMP AT GREAT BEAR LAKE; SHOWING THE POWER-HOUSE (L. CENTRE); WITH (BEHIND IT) THE TUNNEL INTO THE RICH PITCHBLLENDE AND SILVER VEINS.

IN December of last year we illustrated the result of several seasons' prospecting and work on the newly-discovered radium and other mineral deposits on Great Bear Lake, in Alberta. We here give a picturesque description of this strange outpost of humanity, sent us by a Canadian correspondent who recently visited the site. "Since the discovery of pitchblende," he writes " (from which comes radium), nearly three years ago, the eyes of the world have been turned to this great inland sea, crossed by the Arctic Circle. Silver of a richness to make veteran geologists gasp, and gold of a high grade have added their lure to the call of radium, and this summer a thousand men will wrestle with nature for possession of the mineral wealth of the Arctic. More than 4000 claims have been staked in a comparatively small section on the eastern shores of Great Bear, and all through the long Arctic winter the men in the field have been preparing for the big rush this spring. And it will be in a class by itself. There will not be the hardships of 'The Trail of '98,'



TWO PROSPECTORS AT GREAT BEAR LAKE; THE MAN ON THE LEFT SEEN HOLDING A PIECE OF PRACTICALLY PURE SILVER.



PART OF THE CAMP AT ELDORADO GOLD MINES, LTD., ON GREAT BEAR LAKE: A TYPICAL VIEW OF THIS BLEAK NEIGHBOURHOOD AND THE SPARSE CONIFERS GROWING ON THE HILLSIDES.

nor even of some of the stampedes of Ontario and Quebec. It will be a swift, clean penetration of a new mining-camp. The aeroplane will make it so. For to the aeroplane must go the major part of the credit for the opening-up of this new mineral area, nearly a thousand miles from the nearest railroad. It was from an aeroplane that Gilbert LaBine, managing director of Eldorado Gold Mines, Ltd., spotted the peculiar rock formation that led him to prospect the district around Echo Bay. It was by aeroplane that scores of prospectors and geologists rushed into the field when news of LaBine's spectacular find of pitchblende reached the 'outside.' A town, hand-hewn from the stunted fir-trees that grow sparsely on the hills, is rising at

(Continued below.)



THE DESOLATE WASTE THAT HAS TO BE TRAVERSED BY AEROPLANE TO GET TO THE "DIGGINGS": THE SHORE OF GREAT BEAR LAKE—FROM THE AIR.



THE AEROPLANE ON THE FRINGE OF THE ARCTIC CIRCLE: REFUELLING ON THE WAY FROM MCMURRAY TO GREAT BEAR LAKE, WHEN A CANVAS HOOD IS THROWN OVER THE MOTOR FOR EVEN THE SHORTEST STOP, TO RETAIN THE HEAT AND KEEP OFF THE BITING WIND.



TUNING-UP IN THE ARCTIC CIRCLE: A "NOSE HANGAR" WHICH GIVES THE MECHANICS COMPARATIVE SHELTER WHILE OVERHAULING A MOTOR WHEN THE TEMPERATURE IS OFTEN 50 DEGREES BELOW ZERO.

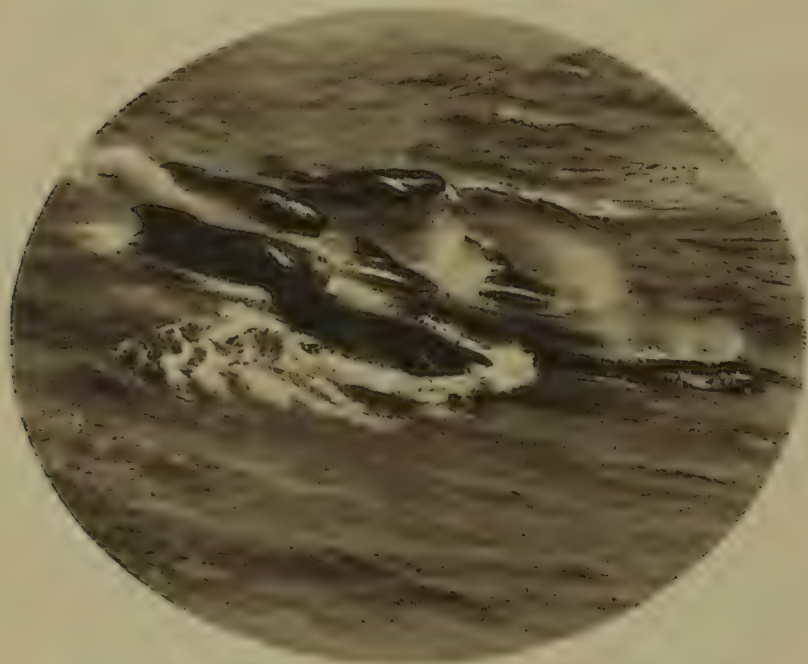
Cameron Bay, to serve the army of miners. It is the centre of activity for the field, and already has an air of permanency. The radio station of Canadian Airways, Ltd., keeps it in constant touch with the affairs of the outside world; Murphy Services, Ltd., pioneer trading company, keep the inhabitants supplied with the necessities of life; there is a Mounted Police barracks, and this summer a Roman Catholic mission post will be established there. McMurray, Alberta, the railhead, is one of the busiest airports in the country. It is the base of operations of Canadian Airways, and 'planes are on the move every day to and from the mining field, about 800 miles to the north; for old methods of ground transportation, including the long, arduous water trip down the Athabasca, Slave, and Mackenzie rivers, would take several weeks; and time is precious during the short Arctic summer. And the cost is not as great as one would imagine. However, it is enough to keep all but serious prospectors and miners out of the field. It has kept the camp free of the unscrupulous 'boom' spirit which has killed many a field, and which led Mark Twain to call a mining promoter a 'liar with a hole in the ground.'

THE RETURN OF "DISCOVERY II."

The Royal Research Ship, "Discovery II," built in 1929 to carry on the researches into the Antarctic whaling industry, reached Falmouth, at the end of her second voyage, on May 3. In the course of this voyage, she circumnavigated the Antarctic continent during the southern winter (1932), a feat never before accomplished, and performed on only four previous occasions at other times of the year. The circumnavigation was made in a series of V-shaped cruises, each apex being the boundary of pack-ice fringing the continent. By these means it was possible to determine with accuracy the northern limits of the cold Antarctic waters, which, as the favourite home of the minute vegetable diatoms, are far more prolific in animal life than the warmer, more northern, waters, and so constitute the main feeding grounds of the Blue and Fin whales. The various meteorological conditions governing the whales' food supply, and so the numbers, actual and relative, of Blue and Fin whales annually visiting the Antarctic whaling grounds, were also investigated. In addition, deep-sea soundings and coastal surveys were carried out.



THE ROYAL RESEARCH SHIP "DISCOVERY II." IN THE ANTARCTIC, WHERE SHE CARRIED OUT VALUABLE SCIENTIFIC RESEARCH WORK: THE VESSEL AT ANCHOR OFF CORONATION ISLAND, SOUTH ORKNEYS, SOUTH-EAST OF CAPE HORN.



A SCHOOL OF BOTTLENOSE WHALES OFF THE SOUTH AMERICAN COAST AT 44 DEGREES SOUTH: A PHOTOGRAPH TAKEN FROM "DISCOVERY II," WHICH INVESTIGATED THE MIGRATIONS AND FEEDING HABITS OF WHALES.



"DISCOVERY II." AT FALMOUTH AFTER A VOYAGE WHICH BEGAN ON OCTOBER 3, 1931, AND INCLUDED CIRCUMNAVIGATION OF THE ANTARCTIC CONTINENT.

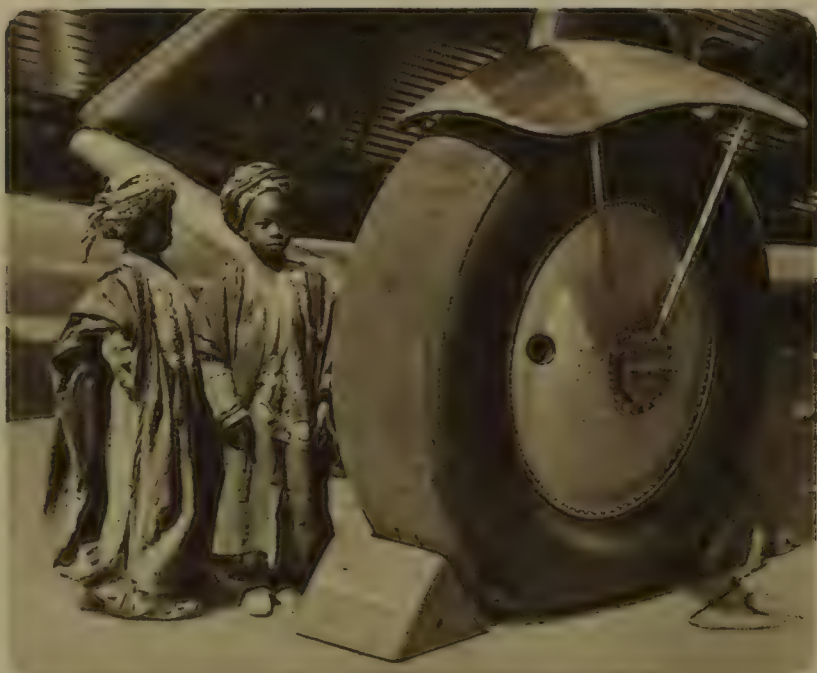
THE EMIR OF KATSINA'S VISIT.



A NIGERIAN JUDGE OF FORM: THE EMIR OF KATSINA (LEFT) AND MEMBERS OF HIS PARTY INTERESTED IN THE WORKING OF THE TOTALISATOR AT KEMPTON PARK RACES.



NIGERIAN GUESTS OF THE BRITISH GOVERNMENT ON A VISIT TO PORTSMOUTH DOCKYARD: THE EMIR OF KATSINA AND HIS PARTY BEING SHOWN THE SPOT ON THE "VICTORY" WHERE NELSON FELL.

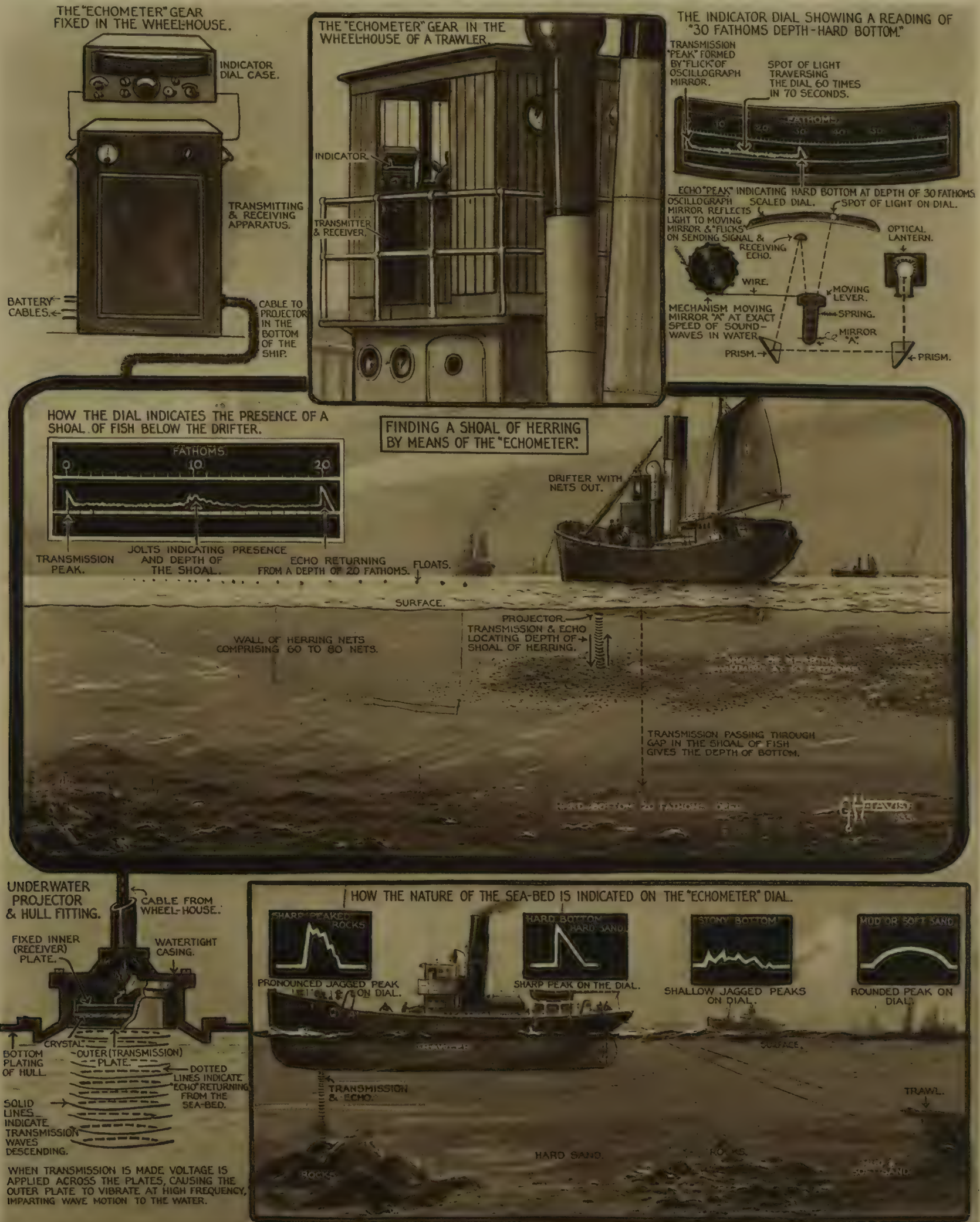


THE TWO SEVEN-YEAR-OLD GRANDSONS OF THE EMIR OF KATSINA STANDING BY THE WHEEL OF AN IMPERIAL AIRWAYS LINER: IBRAHIM AND USMAN DURING THEIR VISIT TO CROYDON AERODROME.

The Emir of Katsina, the ruler of 700,000 people in Northern Nigeria, is visiting England with his family as guests of the British Government. In view of the hospitality that the Emir has extended to R.A.F. men visiting Katsina, the Air Ministry arranged in return an air display at North Weald on May 4 for the Emir's entertainment. He was received and welcomed on May 5 by the Prince of Wales, who had met him at Kano in 1925. On May 6 the Emir went to Kempton Park races, and, since he is, at home, a great owner and lover of horses, showed great skill and judgement in picking winners. The party was shown over Portsmouth Dockyard on May 8. The territory over which the Emir rules is in the extreme north of Nigeria. Katsina was one of the oldest of the Hausa States, and has records of its history going back about 1000 years. It was a well-organised State by the fourteenth century, since when it has been known as the chief seat of learning throughout the Hausa States. Its religion has been Mohammedan for centuries.

ECHO-SOUNDING TO FIND FISH, DEPTH, AND SEA-BED CONTOUR.

Drawn by our Special Artist, G. H. Davis, with the assistance of the Marconi Sounding Device Co., Ltd., London.



HOW THE ECHOMETER REVEALS A SHOAL OF HERRING ; AND THE NATURE OF THE SEA-FLOOR : SCIENTIFIC FISHING.

The echo system of taking soundings is of great value in navigation, coastal surveys, and exploration, as well as for fisheries. The Antarctic Research Ship, "Discovery II," for example, which recently returned to England, used the method very extensively. Echo-soundings were taken at least every half-hour throughout the voyage, and numbered over 9000, affording data concerning the sea-bottom essential to the study of water movements, and interesting also to geologists. Our drawings illustrate a particular form of the system, known as the Echometer, a new sounding-device now fitted to over 350 British trawlers and drifters. It is comparatively small and compact, so that the dial case and transmitting and receiving gear occupy only a little space in the wheel-house. The projector, fitted into a hole cut in the bottom plating of the hull, contains a fixed plate and a movable plate with a layer of crystals

in between. When transmission is started, voltage is applied across the plates, causing the outer plate to vibrate at high frequency, imparting wave motion to the water. These waves go down, strike the sea-bed, and return as an echo. In the indicator case, a small toothed wheel, driven at the exact speed of sound-waves in water, moves a mirror which reflects a spot of light. An oscillograph mirror "flicks" (forming "peaks") on sending a signal and receiving an echo. The dial is calibrated into a scale denoting fathoms, and, where a "peak" is made on the scale, gives the depth of water. Differing curves indicate the nature of the bottom, whether rock, sand, stones or mud, and experience tells the skipper what fish to expect. A shoal of herring will give a signal on the dial, enabling him to place nets in their path. The "Echometer" is being fitted to many other commercial vessels as a sounding-device.



THE WORLD OF SCIENCE.



GUILLEMOTS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE month of May, for the bird-lover, is indeed a busy month, for the nesting season has begun in earnest. Just now I find myself longing to be by the sea-girt cliffs, where guillemots, razor-bills, and puffins will now be swarming. For these birds have for me a peculiar fascination; and this because they display, in a singularly convincing form, the effects of use and disuse in their bodily structure, made by way of adjustments to their intensively aquatic mode of life. Moreover, the life-history of these birds is really much more wonderful than the ordinary observer seems to suspect. And they present a further problem in regard to the factors which have determined their specific distinctions.

Let us take this first. The average ornithologist will tell you that, in a survey of the auk tribe around our coasts, you will find only the "common guillemot," the black guillemot, and the razor-bill, the little auk, and the puffin. Some recognise what they call the "bridled guillemot"—the "ring-eyed scoot" of the cliff-climbers at Bampton, who make perilous descents at the end of a rope in collecting guillemots' eggs. This name is applied to a few scattered individuals wherein the eye is encircled by a narrow ring of white, continued backwards to form a narrow white line. But this, by the expert, is regarded merely as a sporadic variation and not as of any specific value. He, however, distinguishes two species of guillemot—a northern, of distinctly darker plumage, and a southern, lighter form. These darker forms he has labelled with the uncouth name *Uria aalage aalage*; the lighter as *Uria aalage albionis*. These are really two forms of the same species which have diverged in response to climatic influences. The dark type breeds in Scandinavia and the Faroes, and probably at least occasionally in the Shetlands. The subspecies, *albionis*, breeds all around our coasts wherever there are suitable cliffs and ledges. Brunich's guillemot is only a very rare visitant to the

and the "stacks" of Scotland in countless thousands every year, from May till the time the young are fledged. On the flat tops of the pinnacles of the Faroes, again, they form crowded, swaying masses of brown and white, as we see their white breasts or their slaty-brown heads and backs. To see them scurrying down from the cliffs to the sea in thousands, and thousands more returning, each with a fish for its young, is a sight never to be forgotten.

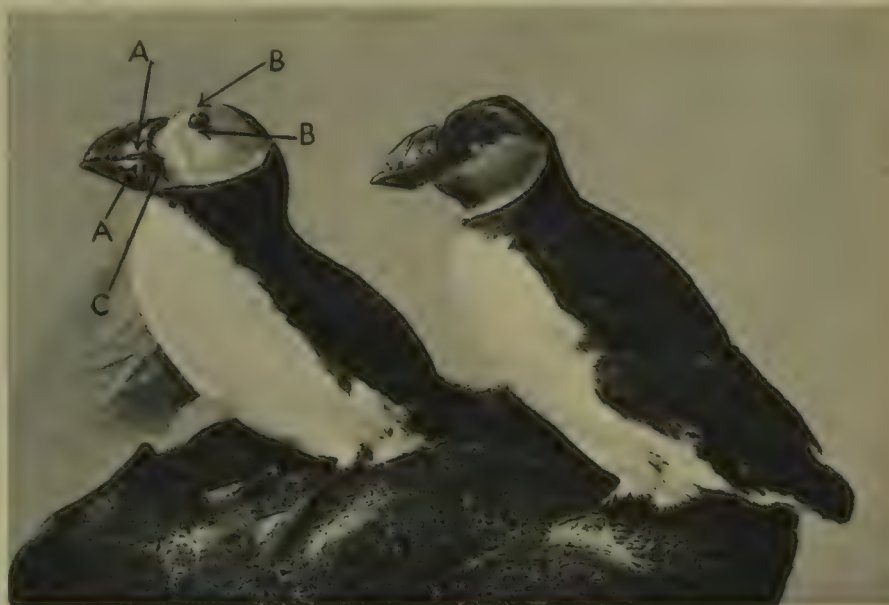
guillemot; and here we seem to find a ready explanation of this difference in shape, for the black guillemot lays its eggs in crannies in the cliff-face and under great boulders at the foot of the cliff. But, in any case, they are in no danger of rolling off the cliff-face into the sea, an ever-present peril threatening the egg of the guillemot, in spite of its tapering shape causing it to roll round on its transverse axis instead of falling off the ledge. There is yet another point to be noticed.

The common guillemot never ventures to the landward side of the cliff-face. The black guillemot may, on occasions, wander inland as much as five miles to found its nursery.

During the coming summer holidays, large numbers of people will see both the common and the black guillemot in their native haunts, though perhaps at no closer quarters than from the deck of some pleasure-steamer. To many they will be just "birds," exciting no particular interest save in cases where they can be seen in vast hordes. Others will find no small pleasure in endeavours to distinguish between the different species—no easy matter, except in cases where they can be seen at short range from some fixed vantage-point. It may well be remarked in this connection that opportunities will frequently be presented of comparing yet another related species with these guillemots, and this is the razor-bill. It can easily be picked out, since the upper parts of the plumage in the razor-bill appear black when compared with the sooty-brown of the guillemot, while a still more striking recognition-mark is furnished by the beak, which is laterally compressed and marked by two deep, transverse grooves, the

hinder one being lined with white.

In no case can any of them be taken for the puffin, a bird which must have an essay to itself later on. Just now, let it suffice to say that it can be distinguished at once by its great laterally-compressed beak, glowing with vivid bands of red, yellow,



1. ONE OF OUR BRITISH SEA BIRDS WHICH SHOWS A STRIKING DIFFERENTIATION BETWEEN SUMMER AND WINTER PLUMAGE: (LEFT) A PUFFIN IN SUMMER, SHOWING ITS CURIOUS BRIGHTLY COLOURED BEAK, WITH ITS BLUE SHIELDS (A); THE HORNY PATCHES OF BLUE ABOVE AND BELOW THE EYE (B); AND THE YELLOW, FLESHY ROSETTE (C); AND (RIGHT) THE BIRD IN WINTER, WHEN THESE ORNAMENTS HAVE DROPPED OFF OR DISAPPEARED.

In the black guillemot we have a striking contrast and an unmistakable personality. For not only is it a smaller bird, but totally different in coloration, which is of a uniform glossy brownish-black, save for a conspicuous patch of white on the wing, as will be seen in Fig. 2. Furthermore, its legs are of a brilliant red, while the inside of the mouth is orange-red. In its winter dress it is no less easily distinguishable from its congeners, since it is for the most part entirely white, save for a few relatively inconspicuous black bars across the back, while the black wing, with its patch of white, remains unchanged. It is well worth remembering, however, that some individuals, probably very old males, retain what we call the "breeding" or summer dress throughout the year. For it is instances of this kind—and there are many—which seem to justify the conclusion that permanently resplendent plumage has been attained simply by a longer and longer extension of the life of the breeding-dress, which in some species is exceedingly brief.

The suggestion that the black guillemot should be placed in a genus by itself is not unreasonable, since the bird presents, when compared with the common guillemot and the variants thereon, many striking differences in coloration, as well as in its haunts and habits. To begin with, it is never found in hordes. I remember well watching it on several occasions off the coast of Donegal, and again in Scottish waters. But there were never more than two or three pairs seen together. It was delightful to lay flat on a broad ledge and look down on them when fishing, for they used the wings, and not the feet, as propellers when under water. I never succeeded in discovering for myself, however, what they were feeding on, but they are said to eat crabs and other crustaceans for preference, and to vary this diet by fish. Again, I am unable to say, of my own observation, whether or not they always swallow their prey under water, save, of course, such as are needed for their young.

There are, however, yet other and by no means unimportant differences between the common guillemot and its congeners and the black guillemot. For the latter lays two eggs, and sometimes even three. These, in their coloration, sometimes recall those of the razor-bill, sometimes of the sandwich-tern, but they are never pear-shaped like those of the common



2. THE BLACK GUILLEMOT IN ITS SUMMER PLUMAGE: A BIRD WHICH DIFFERS COMPLETELY FROM THE "COMMON GUILLEMOT" IN BEING SMALLER, AND IN ITS SUMMER COLORATION—OF A UNIFORM GLOSSY BROWNISH-BLACK, SAVE FOR THE CONSPICUOUS PATCH OF WHITE ON THE WING, WHICH APPEARS CLEARLY IN THE PHOTOGRAPH.

British Isles. It is really an Arctic species and has a stouter beak than our bird.

The bird we generally speak of as the "common guillemot" is to be seen on the chalk cliffs of Bampton and Flamborough, the rugged headlands of Wales,



3. THE BLACK GUILLEMOT IN ITS WINTER PLUMAGE: AN EXTRAORDINARY CONTRAST TO THE APPEARANCE OF THE BIRD IN FIG. 2, BEING FOR THE MOST PART ENTIRELY WHITE, SAVE FOR A FEW INCONSPICUOUS BLACK BARS ACROSS THE BACK (ITS BLACK WING WITH THE WHITE PATCH REMAINING, HOWEVER, UNCHANGED).

and blue, its yellow feet and rosette at the gape. But the ornamentation of the puffin loses most of its glory at the autumn moult, when the plates at its base are shed, materially reducing both its size and shape, as may be seen in the adjoining photograph.

DANGEROUS AGES, HOURS, DAYS, AND WEEKS: FATAL ROAD ACCIDENTS.

Drawings Based on the Statistical Review Issued by the National "Safety First" Association.

DANGEROUS HOURS.

JULY: BETWEEN 10 & 11 P.M.



OCTOBER: BETWEEN 6 & 7 P.M.



NOVEMBER: BETWEEN 5 & 6 P.M.



DANGEROUS DAYS.

SATURDAYS: AVERAGE 23 DEATHS.



FRIDAYS: AVERAGE 18 DEATHS.



OTHER WEEKDAYS: AVERAGE 16 DEATHS.



SUNDAYS: AVERAGE 14 DEATHS.



DANGEROUS WEEKS.

WEEK PRECEDING CHRISTMAS DAY: AVERAGE OF 20 KILLED PER DAY.




WEEK PRECEDING & INCLUDING AUGUST BANK HOLIDAY: AVERAGE OF 19 KILLED PER DAY.




CHIEF CAUSES OF FATAL STREET ACCIDENTS. ADULTS.

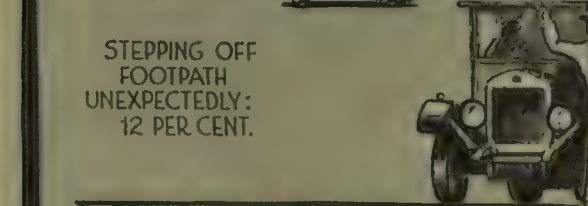
WALKING ACROSS ROAD: 27 PER CENT.




"DODGING": 13.8 PER CENT.



STEPPING OFF FOOTPATH UNEXPECTEDLY: 12 PER CENT.



COMING FROM BEHIND, OR IN FRONT OF, A STATIONARY VEHICLE: 9.75 PER CENT.



CHIEF CAUSES OF FATAL STREET ACCIDENTS. CHILDREN.

SUDDENLY RUNNING INTO ROAD (AS AFTER A BALL): 28.57 PER CENT.



RUNNING ACROSS ROAD: 21.15 PER CENT.



COMING FROM BEHIND, OR IN FRONT OF, A STATIONARY VEHICLE: 17 PER CENT.



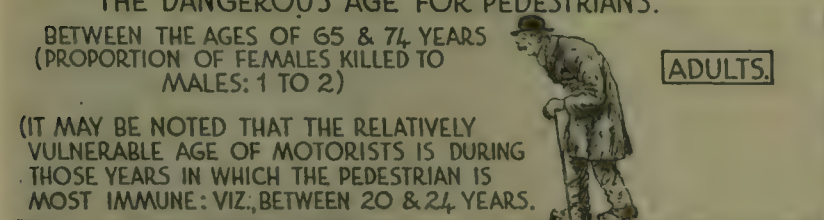
PLAYING GAMES IN THE STREET & SUDDENLY STEPPING OFF FOOTPATH: 5.94 PER CENT.



THE DANGEROUS AGE FOR PEDESTRIANS.

BETWEEN THE AGES OF 65 & 74 YEARS (PROPORTION OF FEMALES KILLED TO MALES: 1 TO 2)

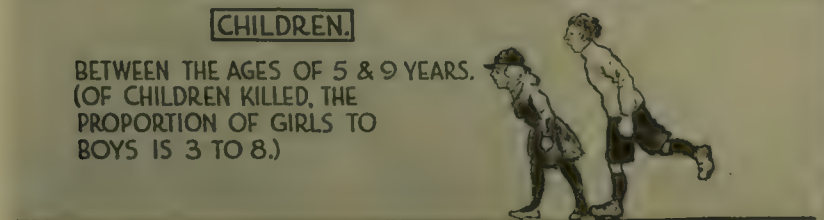
ADULTS.



(IT MAY BE NOTED THAT THE RELATIVELY VULNERABLE AGE OF MOTORISTS IS DURING THOSE YEARS IN WHICH THE PEDESTRIAN IS MOST IMMUNE: VIZ., BETWEEN 20 & 24 YEARS.)

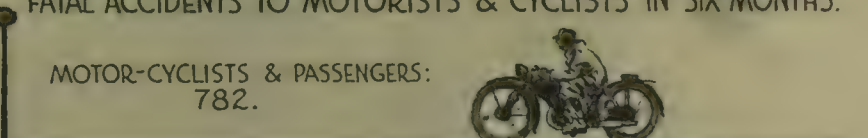
CHILDREN.

BETWEEN THE AGES OF 5 & 9 YEARS. (OF CHILDREN KILLED, THE PROPORTION OF GIRLS TO BOYS IS 3 TO 8.)




FATAL ACCIDENTS TO MOTORISTS & CYCLISTS IN SIX MONTHS.


MOTOR-CYCLISTS & PASSENGERS: 782.



MOTOR-CAR DRIVERS & PASSENGERS: 168.



PEDAL CYCLISTS: 529.



A WARNING TO CARELESS PEDESTRIANS AND RECKLESS DRIVERS: TYPICAL CAUSES OF THE 3129 DEATHS ON THE ROADS OF ENGLAND AND WALES DURING THE SIX MONTHS JULY TO DECEMBER 1932.

The startling results of the work of the Research Department of the National "Safety First" Association regarding accidents in the roads and streets of England and Wales make melancholy reading, and show the terrible toll of human life that is daily taken by road traffic. The total number of persons killed in the six months July to December 1932 is given as 3129. We illustrate above only a few of the facts revealed by this research, but they speak eloquently for themselves. In addition, there is a great deal of other illuminating data in the report. For instance, only one quarter of the fatal accidents occurred in open country; while the most fatal hours in practically every month were those after dark, or in that very dangerous period, so dreaded by all motorists, "between the lights." In summer 17.6 per cent. of the

fatal accidents occurred after dark; in September the figure had risen to 30.5 per cent.; in October it was 42 per cent.; and by December it had gone up to 54.46 per cent. It is to be noted that "dazzle" lights, or, at the other extreme, ineffective lighting, were most frequently reported as the contributory cause of night accidents. No fewer than 621 fatal accidents occurred at road junctions, and 279 on bends. It is significant that 89 per cent. of all accidents occurred when there was no very considerable volume of traffic about. Very terrible is the vast number of fatal motor-cycle accidents, which tends to keep down the average age of motorists killed to between 20 and 24 years. In 1344 fatal accidents in which the manner of driving or riding was deemed the chief contributory cause, the percentage of female drivers of cars was 4.65.

A SPECTATOR OF EUROPE.

BEING AN APPRECIATION OF

"THINGS I HAVE SEEN": By SIR CHARLES OMAN.*

(PUBLISHED BY METHUEN.)

SIR CHARLES OMAN has had many opportunities of observation, and from an early age has trained himself to see that which he has seen. His education was liberal and comprehensive. "I was brought up, so to speak, on Continental travel flavoured by *Punch* and *The Illustrated London News*." A naturally retentive memory (to which this volume again and again bears testimony) was aided by notes taken at the moment and on the spot—a wise habit: if we all cultivated it, our lives, in their twilight, would be far more interesting to ourselves, though perhaps far more didactic to our juniors, than they are. Memory, thus judiciously stimulated, an eye trained to discern the essential, and a certain amount of luck in the scenes which he has happened upon, have enabled Sir Charles Oman to record memorable events graphically, but in an easy, intimate style which is very entertaining. He addresses us not from the lectern, but from the armchair; and the instruction which we receive, and which is abundant, is not professorial, but, in Oxford terminology, "informal."

It is well to be reminded—impatient as we are for progress and regeneration—that all history, ancient and modern, is "but an evening gone." Between 1870 and 1914 Europe throbbed with crucial events which were so alien to our own era that we cannot believe they happened only yesterday; but, says Sir Charles Oman, "it is now quite usual for me to detect those of the younger generation writing down as 'history' lucubrations on matters that to me are not history but 'things seen,' and judging at second-hand men who to me are well-remembered definite individuals, whom one had studied and sometimes interviewed." The "things seen" occurred in many different parts of Europe, and one of the strongest impressions which they leave on the mind of the reader is that of the dramatic, the almost melodramatic, transformation scenes within a very brief space of the European—shall we say tragedy, comedy, or pantomime?

Thus, "it is a fact that causes much musing and reflection that, in common with the elderly folk of one's own generation, one saw both the beginning and the end of the German Empire." The beginning—yes; the end—who knows? Sir Charles Oman remembers, as many do, the old Germany, which, in spite of Gravelotte and Sedan, remained quiet, peaceable, and *gemüthlich*, until it began to "think imperially." In 1880 he had an opportunity of realising how little the citizens of Frankfurt enjoyed the Imperial mood, when he saw William I., Moltke, and Bismarck (his "prodigious bulk" emphasised by a white cuirassier uniform) ride in state, amid the chilly, hostile silence of the burghers. Later he saw William II., with one of his characteristic solecisms, give a demonstration of the new German spirit. "Being at Venice, as the guest of King Victor Emmanuel III., he was lodged in the royal palace, one side of which looks out on the Piazza of San Marco. There happened to be a great many German tourists in Venice that spring, and William II. was seized with the unhappy idea of addressing them from a window of the palace, with a speech about the greatness of Germany. They crowded a corner of the Piazza—he gesticulated from the balcony above. I looked on—it was rather a rainy day, and he was addressing a forest of umbrellas." And, to carry the story several chapters onwards, in 1914 Professor Oman had the extremely responsible and delicate task of drafting, with most inadequate information at his command, the British official communiqué of the Battle of the Marne—"the weirdest of all unlikely happenings" in his life, but a very appropriate act for the distinguished chronicler of many battles.

Equally swiftly the French scene changed. As a child, our author once saw Napoleon III., that wicked monarch who was held up to the execration of every good little boy in England. "The result was a disappointment. On that bench overlooking the gravel in front of the Tuileries sat a very tired old gentleman, rather hunched together, and looking decidedly ill. I do not think I should have recognised him but for his spiky moustache. He was anything but terrifying in a tall hat and a rather loosely-fitting frock coat." (However, Sir Charles Oman might have said, if he were not a different person from the

Who now thinks of Switzerland, that haven of neutrality in war and of the approaching millennium in peace, as a battle-field? Yet it was only forty-three years ago that Sir Charles Oman came in close contact with the last Swiss civil war. In Spain, in 1903, he saw a long and unaccustomed period of civil tranquillity broken by an insurrection which nearly cast out Alfonso long before his hour had struck. In Portugal, he was present, all unsuspectingly engaged in historical investigations, when the monarchy stood within a few hours of overthrow; and a chapter on this successful but incompetent *coup d'état* briskly describes, on evidence derived from first-hand sources, the events which the writer would have witnessed if his departure from Portugal had been delayed for twenty-four hours. That was in 1910; and it is a curious little feature in the historical perspective of this volume that in his tour of battle-fields, of the Peninsular War, our traveller chanced upon the disinterment of shells which had been fired almost exactly a century before.

The reminiscences of Italy are comparatively recent. In Venice, in 1921, Sir Charles Oman found himself a witness—amused rather than alarmed—of the encounters between Communists and "the armed bourgeoisie, who call themselves Fascisti—a kind of militant Primrose League apparently" (such, at the time, was the description, which will doubtless give pleasure in Conservative circles). A much more tremendous event to see was "Mussolini's triumphant entry into Rome, with ten aeroplanes hovering over his car, in imitation of the ten eagles of Romulus. I heard him deliver a speech in his usual manner from a balcony at the corner of the Piazza Colonna, to an innumerable crowd of his votaries. His voice carried wonderfully, and waves of emotion swept over the multitude as each phrase went home. This was on April 10, 1924."

We catch glimpses of many famous Victorian personages. Browning "was a great surprise—being affable and full of persiflage, not at all the utterer of obscure sayings in difficult verbiage whom I had expected to meet. Ruskin I saw, and listened to his last incoherent set of lectures, which had to be stopped by his friends before they were quite finished, so strange had they become." But the only full-length portrait is that of Gladstone, who, being then turned eighty, spent a week in 1890 at All Souls, of which he was an Honorary Fellow. A vivid impression is conveyed of the remarkable personality of the man: of his undiminished and infectious vitality; of the wizardry with which he charmed into neutrality, and even into admiration, those whom he knew to be his fierce public critics; of his imperturbable sciolism, even in the company of those to whom its deficiencies were painfully apparent; of the strange contradictions of a Liberal leader who seemed to value in Oxford all the things which were most conservative. Whatever the limitations, the picture is that of a great gentleman. One can hear a ghostly voice or two, in the Common Room of All Souls, muttering: "And a great humbug, too!" But Sir Charles Oman would consider the term harsh; Gladstone, to this observer, was so secure, so unquestioning, in his own infallibility that the word "hypocrisy" had no meaning for him.

It is comforting to a generation bewildered by "contemporary events" to know that a backward glance over so many interesting occurrences reveals certain errors of judgment. "There were times when I thought that the French Republic would not last, that Russia would become a constitutional monarchy, that the doctrine of Free Trade would conquer the whole civilised world, and that Aviation was as wild a dream as the Philosopher's Stone." We may be sure that we are all making the same kind of false prophecies about the world of to-day; and indeed, the best thing we can hope for many of the prophecies which we are tempted to make is that they will prove false.

C. K. A.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

"character" who *did* say it, that Napoleon III. was "the nicest Emperor he had ever met," for Nicholas II., at the great Rheims review in 1901, and King Manoel during the revolution of 1910, were even more dispirited monarchs.) The same youthful spectator saw Napoleon the Third's army set forth from Paris à Berlin—a journey which was tragically ended almost before it was begun. He remembers the time—how soon it was forgotten in England, but it was only in 1898!—when France and Russia were considered the arch-enemies, and Fashoda nearly embroiled us in war. And—to repeat—sixteen years later, from an office in Whitehall, he was sending out news to the world of a battle which delivered France and England from the death-grapple of a common enemy.

* "Things I Have Seen." By Sir Charles Oman, K.B.E., F.B.A., M.P. for the University of Oxford and Chichele Professor of Modern History. (Methuen and Co.; 8s. 6d. net.)



1. THE THIRD EARL OF LITCHFIELD (1718-72) AND THE HON. ROBERT LEE, AFTERWARDS FOURTH EARL (1706-76), AS MEMBERS OF THE BEAUFORT HUNT.—BY JOHN WOOTTON.



3. PORTRAIT OF ANNE VAVASOUR.
—ENGLISH SCHOOL.



4. ELIZABETH LEE, LADY TANFIELD.
—BY PAUL VAN SOMER.



2. JAMES, DUKE OF YORK, AFTERWARDS KING JAMES II., WITH HIS FIRST WIFE (ANNE HYDE) AND TWO DAUGHTERS (ANNE AND MARY).—BY SIR PETER LELY.



5. CAPTAIN THOMAS LEE. (1551-1601).
—BY MARCUS GHEERAERTS.



6. PHILIP II. (WEARING THE LESSER GEORGE).
—BY ANTONIO MORO.



7. A GIRL (? LADY BARBARA FITZROY).
—BY SIR PETER LELY.



8. HENRY, PRINCE OF WALES (B. 1594).
—BY MARCUS GHEERAERTS.

The pictures forming the Dillon Collection, from Ditchley, Oxfordshire, which are to be sold at Sotheby's on May 24, are of exceptional interest—"they are the original and untouched accumulation of a great House during four centuries: from the time of Sir Henry Lee, K.G., who was sworn to the service of Henry VIII. in 1545, every generation is represented." The following notes concern those reproduced here. (1) The third Earl of Litchfield is in the centre. His uncle, the Hon. Robert Lee, is on the left, gun in hand. The picture is signed, and is dated 1744. It is 84 by 96 inches. (2) Princess Anne, afterwards Queen

Anne, is in the centre. The attribution to Lely is the traditional one at Ditchley Mr. C. H. Collins Baker has suggested Jacob Huysmans as the painter. Size 66 by 75 inches. (3) This dates from the late sixteenth century. Size: 80 by 49½. (4) Size: 81 by 50. (5) The bare legs will be noted. The sitter was forty-three. Size: 98 by 62. (6) Philip II. was initiated as a Knight of the Garter on August 1, 1554. Size: 48 by 36. (7) Size: 49 by 39. (8) Henry Prince, of Wales, eldest son of James I. and Anne of Denmark, is shown in the eleventh year of his age. He died in 1612. This picture measures 76 by 51 inches.



A PAGE FOR COLLECTORS.

CHINESE MODELLING AND CARVING.

By FRANK DAVIS.

A CASUAL reference in an article last week to the extraordinary facility with which Honoré Daumier, the French caricaturist and wholly serious artist, made little clay models of his subjects has produced a certain amount of interested comment, and reminds me that Daumier was by no means the only great painter who experimented in the extremely difficult art of modelling in the round. It will be sufficient here to mention only two. One is Michaelangelo—and who shall say whether he was greater as painter or sculptor? The other is Edgar Degas, Daumier's contemporary, whose wax models of dancing girls and of racehorses are by no means the least of his achievements, though they were made by him as aids to his painting rather than as finished statuettes intended for the world's admiration. I almost forgot that universal genius, Leonardo da Vinci—but I must call a halt to sentences which are liable to consist of a catalogue of distinguished names, and remember that this article is intended to deal only with a particular phase of the modeller's art, and that peculiar to a particular period in the development of a highly gifted people. There is, however, a very special point in thus introducing some examples of Chinese tomb-figures. If you have ever seen the wax statuettes of Degas you will agree that their urgent vitality has much in common with the no less easy plastic quality of T'ang Dynasty pottery, especially

1. "ARRESTED MOTION," THAT HALL-MARK OF EUROPEAN BAROQUE STATUARY, EXEMPLIFIED IN AN AMAZING WAY IN A CHINESE TOMB GUARDIAN: AN AGGRESSIVE LITTLE FIGURE (PERHAPS SUNG) IN THE RARE MEDIUM OF DRIED LACQUER. (HEIGHT, WITHOUT STAND, 22 INCHES.)



4. ANOTHER CHINESE TOMB-FIGURE (IN DRIED CLAY) DATING FROM THE T'ANG DYNASTY: A CYMBAL-PLAYER, OF THE TRADITIONAL GOLDEN AGE OF THE CHINESE ARTS. (11 INCHES HIGH.)

3. A FASCINATING EXAMPLE OF THE CHINESE GENIUS FOR THE GROTESQUE: A JADE SEAL SURMOUNTED BY A TWO-HEADED MONSTER. (PROBABLY MING; WIDTH, 5½ INCHES.)



Go back about 400 years to Fig. 5, and you have something I like to think of as pure Daumier. This is a very rare and important group in iridescent pottery, which is a little masterpiece of caricature. The two gentlemen are presumably playing mah-jong, and Jeeves or Sam Weller, or Corporal Trim, or the ideal gentleman's gentleman is looking on rather disapprovingly. The whole composition is such a good joke that one forgets what a brilliant commentary upon the world it is—and when one has said that one has given the artist the highest praise possible.



5. A HAN DYNASTY (C. 206 B.C.—C. 220 A.D.) CHINESE GROUP, IN IRIDESCENT POTTERY, WHICH IS INSTINCT WITH AN IMPISH SPIRIT OF CARICATURE: TWO GENTLEMEN PLAYING A GAME (PRESUMABLY MAH-JONG) WITH GREAT SERIOUSNESS, WHILE THE "GENTLEMAN'S GENTLEMAN" LOOKS ON WITH AN EXPRESSION OF DISAPPROVING CONTEMPT FOR THE PASTIMES OF HIS MASTERS THAT WOULD HAVE WELL BEFITTED THE FAMOUS JEEVES! (HEIGHT OF STANDING FIGURE, 10 IN.)

treatment of the surface is no bar to perfectly expressed and eloquent action.

I have chosen the illustrations to this article from an exhibition at Messrs. John Sparks. They give a one-sided impression of a show which contains a wide range of pottery and porcelain, but they were so exactly fitted to what I had at the back of my mind at the moment that I eagerly welcomed the opportunity this exhibition gave me of writing about them.

It is, for example, certain that Degas would have been proud to have produced in wax something like the dancing girl of Fig. 2. True, he would have modelled her for his own amusement and not as an attendant for a great man's tomb, and he would, no doubt, have given her a ballet skirt instead of a long robe, but he would have made her no more graceful, and he could not have improved upon that lovely movement of the arms or, indeed, upon the line of the figure. Besides such a thing as this—by no means an important object—a Tanagra terra-cotta or a Dresden shepherdess looks a trifle insipid. Rather less attractive, perhaps, is the cymbal-player of Fig. 4—and there is a certain clumsiness in the folds of the dress, but here, too, the pose is as lifelike as one can wish, and of very real dignity. Both these are figures from the T'ang Dynasty (618—907 A.D.), the Augustan Age of China, when, according to tradition, both art and politics reached their apogee. So much for what we can call the Degas type of statuette.

With Fig. 1 one has to be serious, for the business of guarding a tomb from evil spirits is no laughing matter. The contorted features are set to the pattern of all tomb guardians: forget them and note the demon's strength and power, with the weight on the left foot, the wind blowing his garment away from him, and the wonderful gesture of both arms—the whole thing a superb embodiment of ruthless force, beyond—may I suggest?—the imagination of Daumier or Degas, but more suited to the dreams of a Michaelangelo. This is, presumably, the most important and impressive thing in the show, first for its obvious qualities, and secondly because it is one of those very rare statuettes made, not of pottery or wood, but of dried lacquer. No one seems to know just when this method became common: one sees very few examples, because of their fragility. The catalogue, I understand, will class this as Sung (960—1280 A.D.), but it is only fair to point out that, judged purely from its outward appearance, this remarkable figure has all the characteristics of the T'ang Dynasty. Perhaps by the time these words appear someone will have produced convincing evidence one way or the other.

Finally, because of its own intrinsic merit and, by way of variety, an example of true sculpture as distinct from modelling—and by true sculpture is meant a thing carved from a block of material and not built up in clay or wax and cast in a mould (Fig. 3). This is a seal in green jade, the handle of which is formed of a double-headed monster; a beautiful object and monumentally impressive. One would be inclined to call it Ming.



2. AN ANCIENT CHINESE STATUETTE OF A DANCER WHICH, IN ITS SUBTLE GRACE EXPRESSED WITHOUT CLOSE REGARD TO NATURALISM, BEARS COMPARISON WITH THOSE DEGAS OFTEN MADE TO WORK FROM: A T'ANG DYNASTY POTTERY TOMB-FIGURE. (11 INCHES HIGH.)

All Reproductions by Courtesy of Messrs. John Sparks, Mount Street, W.1.

INFLUENCERS OF ULTRA-MODERN ARTISTS: PRIMITIVE AFRICAN SCULPTURE—NOW TO BE SEEN IN LONDON.



A WEAVING SPOOL.—IVORY COAST.
(Seventeenth Century; Wood; 6½ inches high.)



THE HEAD OF A CEREMONIAL
HATCHET.—OUROUA, BELGIAN CONGO.
(Eighteenth Century; Wood; 15½ inches high.)



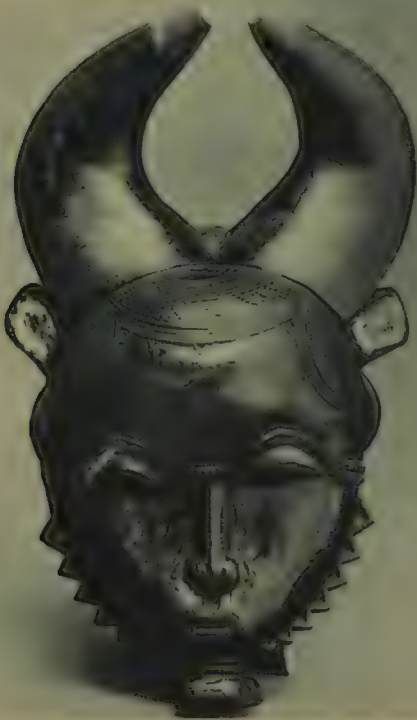
A GOLD MASK.—LOBI, IVORY COAST.
(Seventeenth Century; Gold; 3½ inches high.)



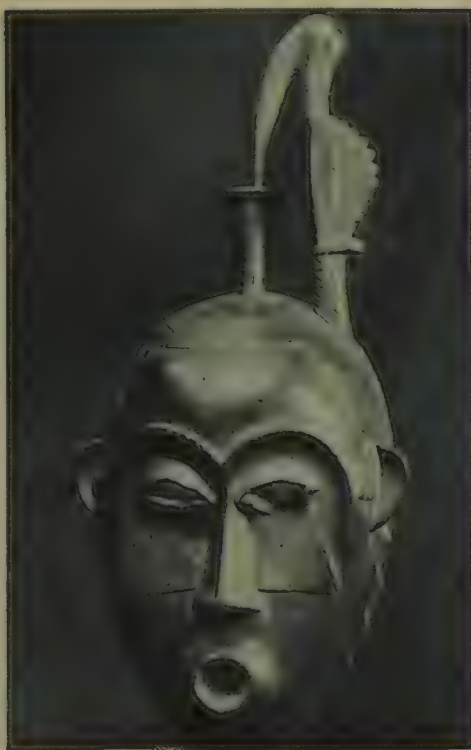
"THE PAHOVIN VENUS."—GABUN.
(Eighteenth Century; Wood; 16½ inches high.)



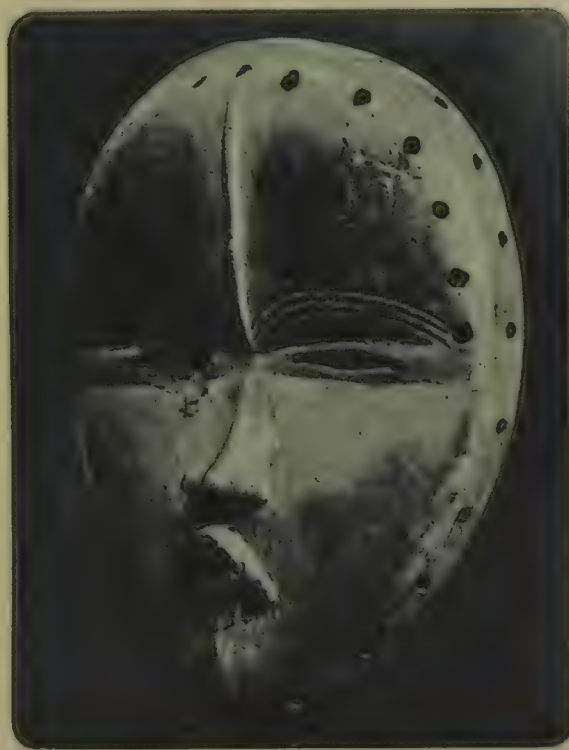
THE GREAT BIERI.—PAHOVIN, GABUN.
(Seventeenth Century; Wood; 18 inches high.)



A MASK.—BAOULÉ, IVORY COAST.
(Eighteenth Century; Wood; 14½ inches high.)



A RITUAL MASK.—BAOULÉ, IVORY COAST.
(Eighteenth Century; Wood; 15 inches high.)



A MASK.—DAN, IVORY COAST.
(Seventeenth Century; Wood; 8½ inches high.)

Whether it be deemed cause for rejoicing or for regret, there is no doubt that primitive African sculpture of the type now on view in the very notable Exhibition at the Lefèvre Galleries has inspired a number of our most modern painters and sculptors. It is, in fact, true to say, as the Foreword to the Exhibition catalogue has it: "Since artists such as Picasso, Matisse, Modigliani,

Derain, and Epstein first began to get excited about it thirty years ago, the interest in Negro sculpture has steadily increased. . . . Negro sculpture played a great part in the birth of cubism, and has had a powerful influence on all contemporary painting and sculpture. It has helped the artist to realise the intrinsic emotional significance of shapes as distinct from their representational values."



THE CONCERT HALL; SHOWING THE ORGAN PRESENTED TO THE COLLEGE BY THE LATE SIR HUBERT PARRY, FORMER DIRECTOR: MR. GEOFFREY TOVE REHEARSING THE COLLEGE ORCHESTRA.



THE INNER HALL; SHOWING THE PORTRAITS OF THE KING AND QUEEN BY SIR ARTHUR COPE AND MR. CAMPBELL TAYLOR RESPECTIVELY; AND CARNETS, TO RIGHT AND LEFT, CONTAINING ANCIENT LUTES AND GUITARS.

THE JUBILEE OF THE ROYAL COLLEGE OF FIFTY YEARS



INSTRUCTION IN SINGING AT THE ROYAL COLLEGE OF MUSIC: MISS DOROTHEA WEBB, HON. R.C.M. (RIGHT), GIVING PUPILS A LESSON.



THE STUDENTS' DINING-HALL: A CHEERFUL GROUP AT LUNCHEON—YOUNG MEN AND WOMEN WHO ARE UNDERGOING AN ADMIRABLE MUSICAL TRAINING.



INDIVIDUAL VIOLIN INSTRUCTION AT THE ROYAL COLLEGE OF MUSIC: MR. W. H. REED (LEFT), A MEMBER OF THE TEACHING STAFF.



A LARGE CLASS, COMPOSED MAINLY OF WOMEN STUDENTS, RECEIVING INSTRUCTION IN THEORY: DR. H. C. COLLES LECTURING ON HARMONY AND COUNTERPOINT.

The Jubilee of the Royal College of Music, marked by celebrations, during the week beginning May 7, which their Majesties the King and Queen, Patrons of the College, and His Royal Highness the Prince of Wales, President, arranged to attend, brings to an end fifty years of remarkable achievement. The College was opened by King Edward VII. (then Prince of Wales) on May 7, 1883, the original building being situated on the west side of the Royal Albert Hall. This building is now occupied by the Royal College of Organists. The present College building was erected through the generosity of the late Mr. Samson Fox, M.I.C.E.

and was opened on May 2, 1894. In that year the first Director, Sir George Grove, was succeeded by Sir Hubert Parry, who, on his death in 1918, was followed by the present Director, Sir Hugh Allen. The College has thus been fortunate in the long terms during which its Directors have been in charge, and to their vigorous personalities the College has in large measure owed its

COLLEGE OF MUSIC: A RECORD BRILLIANT ACHIEVEMENT.



A VIOLONCELLO LESSON AT THE COLLEGE, WHERE INSTRUCTION IS GIVEN IN MUSICAL INSTRUMENTS OF ALL KINDS: MR. W. E. WHITEHOUSE INSTRUCTING.



AN OPERA PERFORMED BY STUDENTS AT THE R.C.M.: REHEARSALS FOR "CATHERINE PARR"; WITH MR. ANTHONY COLLINGS (LEFT), THE PRODUCER.



A PENGUIN BALLET BY STUDENTS OF THE COLLEGE: MISS PENELOPE SPENCER, HERSELF A BRILLIANT CHARACTER DANCER, COACHING PUPILS FOR THE BALLET.

great success and its wide cultural influence on all branches of music. Founded in rivalry with the Royal Academy of Music (which celebrated its centenary in 1922), the College for some years had to contend with the latter's opposition; but that rivalry has for long been turned into cordial co-operation, and the complete harmony now established was indicated last



THE ROYAL COLLEGE OF MUSIC: THE PRESENT BUILDING, IN PRINCE CONSORT ROAD, S.W., ERECTED AT A COST OF £48,000 AND OPENED WITH STATE CEREMONY IN 1894.



THE PARRY ROOM: A PART OF THE LIBRARY DEVOTED TO MUSICAL AND LITERARY STUDY, EQUIPPED AND ENDOWED AS THE COLLEGE MEMORIAL TO SIR HUBERT PARRY, DIRECTOR FOR TWENTY-FOUR YEARS.



INTEREST IN THE NOTICE-BOARD AT THE BEGINNING OF TERM: STUDENTS READING NOTICES OF THE CLASSES THAT ARE TO BE HELD.

year, when the joint examining body adopted the title "Associated Board of the Royal Schools of Music." With regard to the Jubilee celebrations of the College, a choral and orchestral concert was held on May 9, which the King and Queen arranged to visit. The Prince of Wales was to attend a performance at the College on the following evening, after dining with the Council. Included in this performance was a short and amusing ballet, the work of Mr. Arthur Benjamin, in which the scenario is laid in the City, with four cleaners in the opening scene scrubbing the floor on hands and knees.

BOOKS OF THE DAY.

ARCHAEOLOGY has so much to tell us about ancient Egypt, and especially its funerals, that we might be excused for picturing that country as one colossal sublimation of the grave-digging scene in "Hamlet," punctuated by such exclamations as "Alas! poor Tutankhamen," or "Alas! poor Akhenaten." There have been of late years, indeed, a good many modern grave-diggers who could truthfully say (varying a remark made by the Duke of Plaza-Toro): "We enjoy a dis-interment." This cloud of witnesses to the long-buried past is apt to obscure the fact that Egypt still exists as a going concern, in which, moreover, the British Empire (if it is still permissible to use such a jingo expression) has a considerable practical interest.

How that interest, which assumed a definite form with the British Occupation some fifty years ago, has developed within the present century, is recorded and discussed by a statesman singularly well qualified for the purpose by experience, in "EGYPT SINCE CROMER." By Lord Lloyd. Vol. I. (Macmillan; 21s.). This is the first volume of a work described by its author as a sequel to Lord Cromer's "Modern Egypt." That great administrator resigned in 1907, but his "account of the principal political events connected with purely Egyptian affairs" ended with Tewfik Pasha's death in 1892. Filling in certain gaps left in the narrative after that date, Lord Lloyd has chosen as his own starting-point the year 1904, when the Anglo-French Agreement was signed, and Egypt entered, internationally, on a new era. The present volume carries the story down to the 1919 crisis, which, he considers, was for Britain a "catastrophe." In perusing his forceful pages, I gather the impression that, amid the conflicting ideals of politicians, we have muddled away a great opportunity, largely through misapplication of sentimental theories, reluctance to face facts, and fear of accepting the privileges and obligations of "our high imperial lot." In Egypt as in India, it seems, we have relaxed, under pressure, our sense of duty towards the inarticulate masses of the people, whose welfare we had undertaken to protect.



MR. CLAUDE AVELING, WHO HAS BEEN COLLEGE REGISTRAR FOR THE LAST TWENTY YEARS.

While according full honour to Lord Cromer's historic work in Egypt, Lord Lloyd lays his finger on a few weak spots. Too much was expected, it appears, of the Anglo-French pact. "Cromer," he writes, "had been wrong in his original diagnosis: the real cause of our difficulties was not international discord, but the false and insecure basis of our position in Egypt. We were building still upon foundations of sand." And again: "Our communications with India and Australia, our commitments in the Sudan, were of supreme importance. If this safety was to be ensured, and Egypt was at the same time to receive real autonomy, it was essential that some tie of sentiment should be forged between the Empire and Egypt. Perhaps he considered that the gift of autonomy would itself forge the necessary bond; for up to the date of his retirement he maintained an entirely negative attitude towards the possibility of securing some foothold in the sentiments of the Egyptian people. And so it came about that, when Lord Cromer left Egypt in 1907, there were few residents of any race who had gratitude to demonstrate. He drove, we are told, to the station at Cairo through silent, if not sullen, streets." This despite the fact that "what he had done for Egypt had been of inestimable value to every class of her population." The moral is obvious—never disregard sentiment.

From this point, Lord Lloyd devotes succeeding chapters to Sir Eldon Gorst and the new policy entrusted to him, events in the Sudan, Kitchener's administration, the Great War and its effects on Egypt, the declaration of the Protectorate, the post-war political struggles, and, in conclusion, Allenby's fateful proclamation of April 7, 1919, which Lord Lloyd condemns as a "surrender to the forces of disorder." The outbreak of war with Turkey (in 1914) gave Britain a chance of gaining complete and legitimate control over Egypt, and the chance was missed. Although, under the Protectorate, "Turkish suzerainty was wiped out, and in its place was substituted incorporation in the British Empire," the wording of the Declaration, Lord Lloyd points out, left the legality of our position still assailable. He regrets that we did not adopt the alternative—annexation. "There was," he says, "clear legal justification for the step in the state of war with Turkey"; and it would have been "a logical evolution of our policy."

For the "surrender" of 1919 the blame is ascribed to the British Government of the day. "The situation in Egypt," writes Lord Lloyd, "was responding to the only possible treatment: the prudent and soldierly dispositions taken by General Bulfin were already meeting with success. . . . It was at this very juncture that Mr. Lloyd George, who was then in Paris, busy with the Peace Conference, suddenly decided summarily to supersede Sir R. Wingate in Egypt, and to appoint General Allenby, who was also in Paris, as special High Commissioner in his place. . . . The overdriven Cabinet, entirely perplexed by the reports of its advisers in Egypt, . . . said, in effect, 'You are the man to deal with it. Go and do so, and meanwhile we shall be able to get on without interruption with our extremely important task here.' . . . The final disaster arose from the fact that Government suddenly and quite inexplicably allowed their course to be diverted. . . . By authorising the release of Zaghlul, they allowed their own deliberately chosen policy to be reversed and nullified. . . . The Cabinet decided to cast all the responsibility upon their representative at Cairo, and did not intervene to prevent a blunder from which British policy in Egypt, if not elsewhere, has never since recovered." In a later volume, no doubt, Lord Lloyd will tell us how its results affected his own work as High Commissioner for Egypt and the Sudan in 1925-29.

There is much in the last-named book which raises the general problem of running a colonial empire under demo-



THE FIRST DIRECTOR OF THE ROYAL COLLEGE OF MUSIC: A BUST OF SIR GEORGE GROVE, WHO HELD OFFICE FROM THE OPENING OF THE COLLEGE IN 1883 UNTIL 1894.



THE PRESENT DIRECTOR OF THE ROYAL COLLEGE OF MUSIC: SIR HUGH P. ALLEN, K.C.V.O., WHO SUCCEEDED SIR HUBERT PARRY IN 1918.

The Royal College of Music, as noted on the preceding pages, where we illustrate its activities, celebrated the fiftieth anniversary of its foundation on May 7. On that date in 1883 the College was opened by his late Majesty King Edward VII. (then Prince of Wales).

cratic institutions, involving constant changes of Ministry, with divergent views, and hardly conducing to continuity of policy. In Lord Lloyd's volume we have seen the difficulties that arise in one particular country. Still greater are those that confront a statesman sharing in the central Government, and extending his outlook over all the King's dominions. Examples occur in "THE LIFE OF JOSEPH CHAMBERLAIN." By J. L. Garvin. Vol. II. Disruption and Combat. With eight illustrations (Macmillan; 21s.). Here I find some extremely interesting passages about Egypt, but first I must offer a few general comments on the volume as a whole. I am not such a voracious reader of political memoirs, "from cover to cover," as the saying

goes, that I could declare Mr. Garvin's work, in the light of full comparison, to be the best of its kind ever written. I can, however, honestly say that it is the best of its kind that I know.

Having once essayed the art of biography, on a lesser scale, I perceive this work to be a monumental effort of literary architecture. I appreciate the skill displayed in choosing and editing extracts from letters; the clearness of arrangement, by changes of type and so on, and the laudable practice of giving the reader useful signposts in the form of picturesque page-headings, with the year and the subject's age at the time conspicuous on every margin. I admire, above all, the vigour and lively flow of the narrative, the skilfully welded coherence of the historical record, arising from the biographer's abundant knowledge and zest in his subject, and the wonderful way in which he sustains throughout the human and personal interest.

These qualities are perhaps even more apparent than they were in the first volume, through the character of the subject-matter. Here we have Mr. Chamberlain in the prime of life, in the full maturity of his powers, and thoroughly enjoying the political fray. Many of the events recorded are in themselves dramatic, and Mr. Garvin has treated them with a dramatist's intensity. Apart from the greater drama, running through the volume, of the struggle with Gladstone over Home Rule, there are the two subsidiary dramas involved in the social disasters, leading to political downfall, of Dilke and Parnell. With Dilke's trouble Chamberlain, as an intimate friend and political colleague, was



THE BURSAR OF THE ROYAL COLLEGE OF MUSIC: MR. E. J. N. POLKINHORNE, HON. R.C.M.

in close sympathy, and he stood by his friend with staunch fidelity. Besides these two painful episodes, there is a happier dramatic element in the present volume, belonging to the romance of Chamberlain's second marriage, through which he renewed his youth.

From Unionism in the limited sense, as opposed to Irish Home Rule, Chamberlain came to believe in a Unionism that was Empire-wide. "He was no Jingo," says Mr. Garvin; "but, like Dilke, he believed in trying to pull the British Dominions together." His breadth of outlook was no doubt due to the fact that he was "an insatiable traveller and sightseer." He knew most of Europe, and had visited Canada and the United States. "Profound and lasting," we read, "was the effect on his mind and opinions of his visit to Egypt." In a letter of Dec. 17, 1889, he wrote to his son Austen, from Kalabsheh, on the Nile: "If the English occupation is maintained, I have no doubt as to the future of Egypt. If we come away before our work is firmly established, the country will go back again in a few years to the old conditions of corrupt and arbitrary administration." To "Joseph in Egypt" (a phrase used by Mr. Garvin) the modern scene had an even greater appeal than the relics of the past, untiring though he was in exploring these. "Life," writes his biographer, "was more to him than monuments. Irrigation engaged him more than pyramids; justice and taxation more than the Sphinx. Sir Evelyn Baring (afterwards Lord Cromer) as a living Pharaoh in disguise, interested him far more than august mummies in the Boulak Museum."

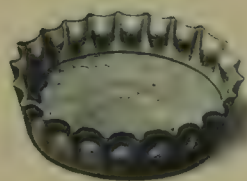
Concluding his account of Chamberlain's Egyptian visit, the biographer continues: "In short, the upshot was his settled conversion to the view that Britain, for the advancement of the country, and for her own Imperial security, must at all costs remain in Egypt for a generation. . . . He came home resolved to resist to the utmost the demand of most Liberals for an early evacuation of Egypt." In a speech at Birmingham on March 24, 1890, "He described how, against our will, we had become strictly responsible for this wonderful land. He avowed that . . . his recent visit had convinced him that honour and duty bade us stay. From that moment he stood out as the leader of the new Imperialism." The volume closes with the Liberal débacle of 1895, and we leave Mr. Chamberlain as Colonial Secretary on the threshold of a new phase in his career. "One who a decade before had been the Premier-designate of extreme Radicalism became the real heir of Disraeli." At this point Mr. Garvin rings down the curtain effectively on the "second act" of his great political drama.

C. E. B.

“I’ll show you how I holed a
chip shot at the 14th”



“This box of matches
stands for the hole



. . . . this stopper is
old Smith’s ball



. . . . my knife will do for
that nasty bunker—”

“And what’s the glass
of Guinness for?”

“Oh, *that’s* for me!”



GUINNESS
is good for your Golf

THE WORLD OF MUSIC.

THE SEASON OPENS AT COVENT GARDEN.

THE first week of the Grand Opera season at Covent Garden opened with Richard Strauss's "Der Rosenkavalier," with a brilliant cast, and Sir Thomas Beecham conducting. The presence of the Duke and Duchess of York, the crowded house, and the fact that there were hundreds of applications for seats which the management had to turn away, all show the increasing demand to hear first-class operatic performances in this country. Nor was this a case of public interest in being present at the opening night, for the demand for seats for the first cycle of the "Ring" has been equally great, and all but the highest-priced seats had been sold long before the season began.

"Der Rosenkavalier" was first performed at Covent Garden in 1913, two years after its first production in Germany, but no new opera produced during the last twenty years has obtained such a hold upon the public, and we have had many memorable performances of it at Covent Garden since the end of the war. The first performance this season was, in some respects, equal to any we have heard, without being outstanding. There is to-day no finer exponent of the part of the aging Princess than Lotte Lehmann, and I have never heard her in better voice, or give a more perfect representation of the part, than this year. She is a magnificent artist, and I know of nothing in the modern theatre so dramatically moving and so vocally expressive as her representation of a part which is the central idea of this opera. Oktavian is the Cavalier of the Rose, but for all that it is the character of the Princess which gives this opera its significance and its beauty, and without a singer and an actress of the first class, like Lotte Lehmann, in the part, the opera would be doomed to failure. Alexander Kipnis was a newcomer in the rôle of Baron Ochs, originally created for us by that remarkable Viennese singer, Richard Mayr. Vocally, Alexander Kipnis is excellent, and from a rather stiff beginning his acting grew in freedom and flexibility throughout the evening. His performance, however, cannot be said to reach the all-round level of Richard Mayr's, who was a remarkable actor with a power of making melodic recitative in long monologues extraordinarily vivacious and telling.

There were newcomers also in the parts of Oktavian and Sophie, which were created here by Delia Reinhardt and Elisabeth Schumann. Eva Hadrabova took Delia Reinhardt's part, but made a less boyish and less aristocratic Oktavian although she is tall, has a good presence, and sings well. Adele Kern was a delightfully youthful and attractive Sophie, but her voice, owing, perhaps, to nervousness on a first appearance at Covent Garden, was rather hard, and occasionally out of tune, especially in the top register. She is also a little inclined to play the part of Sophie as a soubrette in a musical comedy, instead of as a simple, strictly-brought-up young girl of the reign of Maria Therese in Vienna. In subsequent performances I expect all these newcomers to be more at their ease, and also I expect Sir Thomas Beecham, and the orchestra (which sounded a little tired on the first night) to give a more flexible performance, and to accommodate their playing (which was occasionally overpowering) more sensitively to the singers.

A SUPERB OPENING OF THE "RING."

The first cycle of the "Ring" opened with a good performance of "Das Rheingold," under Robert Heger, followed on the third night, under the same conductor, by a truly magnificent performance of "Die Walküre." In fact, I think that this performance of "Die Walküre" was the finest I have ever heard at Covent Garden. The cast was superb, and some of our old and renowned favourites, Friedrich Schorr, Lotte Lehmann, Frida Leider, and Maria Olszewska, seemed even to have surpassed all their previous performances. I never remember Friedrich Schorr giving a more impassioned and powerful performance as Wotan. His declamation was superb in its clarity and dramatic force, and his scene with Brünnhilde (Frida Leider) in the last act of "Die Walküre" was so thrilling that the most hardened of anti-Wagnerians, like myself, sat up in excitement. Here I must say a word for the singing of the eight Valkyries, which has never been better done at Covent Garden, and was one of the excellent details which made this performance of "Die Walküre" such a memorable one. As for Lotte Lehmann—in spite of her exacting performance two nights previously, in "Der Rosenkavalier"—she was in excellent voice, and her Sieglinde was a completely satisfying

and convincing performance on the grand scale of Schorr's Wotan.

The tenor, Fritz Wolff, whose Loge in "Rheingold" is well known to us, once more gave a fine performance of this part. He was also a very good Siegmund in "Die Walküre," where his acting as well as his singing were dignified, vital, and expressive. Of our English singers who appeared in "Der Rosenkavalier" and the first two parts of the "Ring," I was most impressed by the singing of Mary Jarred, as Erda, in "Rheingold." I have never heard a better Erda. Her voice was clear and true, and her diction remarkably distinct, especially so for an English singer. Samuel Worthington as Donner, showed that he had a good voice; and the Rhinemaidens—Odette de Foras, Betty Thompson, and Gladys Palmer—were all good.

There is a great improvement this year, so far, in the setting and lighting of the "Ring." The opening of the doors upon the forest in the first act of "Die Walküre" was accurately timed, and all sorts of similar details came off correctly, showing more care and better rehearsing. For the first time at Covent Garden it was also possible to see the fight between Hunding and Siegmund, and the interference of Brünnhilde and Wotan in the second act of "Die Walküre." This was most competently and convincingly managed on this occasion. The lighting in the first act of "Die Walküre" was particularly steady and beautiful, and this made a great difference to one's enjoyment of the long dialogues in this act. The orchestra also played extremely well under Robert Heger, who proves himself to be one of the best conductors of the "Ring" we have ever had in this country.

W. J. TURNER.

"The Royal Academy Illustrated," an indispensable annual for those who desire a permanent record of the outstanding exhibits at Burlington House, has appeared again this year at its modest price of 2s. 6d. The 1933 edition contains close on two hundred reproductions from this year's exhibition, including portraits, landscapes, subject pictures, and sculptures by leading artists. All are beautifully printed in monochrome. "The Royal Academy Illustrated" is published by authority of the Royal Academy, and can be obtained from booksellers and fine art dealers, or from the publishers, Walter Judd, Ltd., 47, Gresham Street, London, E.C.2.

By Appointment



to H.M. the Queen.

A small Exhibition of early Chinese Pottery.
A few rare examples of the Ming Dynasty
and some fine carvings in jade.
Tuesday, 9th May to Saturday, 20th May.



Large standing figure of Kwanyin, Goddess of Mercy, in white porcelain. 17th Century. Height 19½ inches. From The Winkworth Collection. Price £18

JOHN SPARKS

128, Mount Street, LONDON, W.1.

It can be removed or enlarged as required

This bungalow is made from standard units. Sections can be added with no great trouble when the need arises.



Catalogue 983 gives 30 plans, photographs and specifications of bungalows, constructed from special units. A 2-room bungalow (lined) may be had for £42 10s.

Write for a copy now.

BOULTON & PAUL, LTD., NORWICH. London: 139 Queen Victoria St., E.C.4

KROPP RAZORISMS NO. 2

Buy a KROPP

... and smooth over all Shaving difficulties

It's no use putting a brave face to a razor with a sullen disposition. Far better to buy the friendly Kropp, the hand-made product of a master cutler. The Kropp is All-British, needs little attention, incurs practically no expense for upkeep, yet gives luxurious shaving for a lifetime.

In Case, Black Handle, 10/6
Ivory handle - - - 18/-
From Hairdressers, Cutlers,
Stores, etc.

Free Copy of illustrated
"Shaver's Kit" Booklet No. 162,
sent on request. Try the New
Kropp Bakelite Shaving Stick.
Price 1/3. Also Kropp Shaving
Cream, 1/3 per large tube.

ALL BRITISH



OSBORNE GARRETT & CO

LIMITED, LONDON W.1

Make life still easier!



GET

AN EXTENSION

TELEPHONE

Have you noticed how often the telephone wants you—or you want the telephone—while you are still in the most negligé of attires? Then why not enjoy the luxury of an extension line to your bedroom, when it need cost you but a halfpenny a day?

INQUIRY FORM

TO THE SECRETARY, GENERAL POST OFFICE, LONDON

(a) I should like, without any obligation, to go further into the question of an extension line to my telephone. Please arrange for a representative to call on me.

(b) Please send me full particulars of telephone service—its advantages and its costs.

Strike out whichever lines are not applicable

I.L.N./13-5-33

NAME.....

ADDRESS.....

Fill in this coupon or send a postcard. No stamp required



AN ADVERTISEMENT OF THE POST

OFFICE TELEPHONE SERVICE



*"The most delightful car
I have ever handled"*

"For sheer effortless driving, the Vauxhall Cadet with its Synchro-Mesh gear is 'top hole.' On long runs there is no need to touch the gear lever. In traffic, and London and Manchester traffic at that, it is possible simply to 'flick' the gear lever from one change to the other without loss of average speed, and owing to the very comfortable position of the lever, with an entire absence of fag . . . it is the most delightful car I have ever handled."

That's just one testimonial! All owners say that Synchro-Mesh increases their confidence, puts a new zest into their motoring. And what an engine in front of that magic gearbox! Sweet yet powerful it gives flashing acceleration and top gear performance at low running costs.

The roomy coachwork, on resilient springs, gives you the acme of comfort. Low, sweeping lines, with a restrained use of bright chromium give that well bred look which you would expect to find in a car with such a distinguished tradition.

Take a drive in the Cadet and experience effortless driving! Any Vauxhall dealer will give you a trial run.

17 h.p. six-cylinder VAUXHALL CADET. 4-door Saloon—£295. Grosvenor Saloon de luxe—£325. Fixed-Head Coupé (2 or 4 light)—£295. (Sliding roof on Saloons and Fixed-Head Coupé Models.) Romney 2-seater Drop-Head Coupé—£325. Denton 4-seater Drop-Head Coupé—£335. Tickford All-Weather Saloon—£335. (All prices ex-Works.)

Complete range on view at 174-182, Great Portland Street, W.1.

Vauxhall Motors Ltd., Edgware Road, London, N.W.9.



VAUXHALL CADET

THE CAR WITH THE SILKY PERFORMANCE

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

A WONDERFUL improvement is taking place in the entertainment provided for motorists in the hotels on the main highways of Great Britain. Much of this, I discovered recently, is due to the officials of the Automobile Association in charge of the various areas into which the A.A. divide this island, whose duty, among others, it is to constantly inspect these hostleries, to test whether they are worthy to display the A.A. badge of efficiency as officially appointed hotels. Also the A.A. are encouraging a class of rest-house where the beds and baths are excellent, the food is good, plain British, instead of mock-Continental, and there are no stand-up drinking bars. The latter are replaced by comfortable and well-furnished lounges with plenty of club chairs, settees, small tables, and a cosy, cheery aspect. On my way down south recently, I put in a night at the Cromwell Hotel, Stevenage, which is



HUNGARIAN WATER THAT IS A GREAT FAVOURITE WITH FISHERMEN: A VIEW OVER LAKE BALATON, WHERE EXCELLENT SPORT IS TO BE FOUND; SHOWING TIHANY ABBEY.

one of these appointed A.A. hotels without a bar. I can thoroughly recommend it, for the charges were moderate, attendance and food good, and nothing was a trouble for the management to do to please its visitors. This hotel and the others of its class cater for motorists and members of the A.A. in particular; in fact, it seemed quite like old pre-war days when a car pulled up in the early hours of the morning and the occupants asked for food and were served willingly by the night staff at 2 a.m., although the house had all gone to bed. I often wonder whether the members of the A.A. realise the tremendous value that they get from belonging to this organisation. This hotel service now created or resuscitated is alone worth the annual subscription, to say nothing, of the wonderful road work performed daily by its officials in improving the highways by discovering means to lessen the dangers at various places.

Parking Laws in France.

I am glad to see that the *Autocar* has drawn attention to the revision of the French parking-of-cars regulations. As so many British car-owners take their motoring holidays on the Continent, it is most important that drivers should not commit those little *bêtises* which lead to friction. Under the new French road code, it is forbidden to have a car standing on the highway in France except in cases of absolute necessity. But, as the *Autocar* remarks, "in most instances the highways of France are flanked by grass banks on to which cars can be driven." Even the dullest of dull drivers would choose the grass verge in place of the roadway if the halt was for more than a few moments' duration. But it is just as well to remember this rule of the (French) road. The new code states that, except in towns and villages, cars must be driven on to these verges before being brought to a standstill. Where no such verges exist it is



WELL-KNOWN PEOPLE AT A LUNCHEON GIVEN AT THE SAVOY TO INAUGURATE "ESSOLUBE"—THE FIRST HYDROGENATED PETROLEUM PRODUCT TO BE INTRODUCED TO THE BRITISH PUBLIC: MR. LINTS SMITH, MANAGER OF "THE TIMES"; LORD INVERFORTH; MR. FREDERIC WOLFE, CHAIRMAN OF THE ANGLO-AMERICAN OIL CO.; MR. D. S. PAUL, TECHNICAL MANAGER; AND SIR MALCOLM CAMPBELL. (L. TO R.; STANDING.)

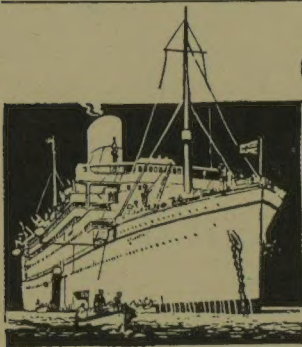
the intention of the French authorities to construct parking places on the roadside. We might also take heed here at home of the French law which forbids leaving a car standing on a bend not having a clear view of fifty yards in each direction, or on the crown of a hill, or within ten yards of cross-roads.

In France, cyclists are now ordered to carry a white light in front and a red light at the rear, instead of the red reflector which they have used up to the present time. A year is allowed cyclists in which to make this change, so twelve months from now rear lights will be compulsory for all pedal cycles.

Where's Father?



'ATLANTIS' stands for cruising at its best.



NEXT SAILINGS

JUNE 2

ATLANTIC ISLANDS
14 days from 24 guineas

JUNE 17

MEDITERRANEAN
14 days from 24 guineas

Northern Capitals, Norway, Iceland, etc., etc.

JULY 7	...	13 DAYS	...	FROM 20 GUINEAS
JULY 21	...	7 DAYS	...	FROM 11 GUINEAS
JULY 29	...	19 DAYS	...	FROM 30 GUINEAS
AUG. 18	...	15 DAYS	...	FROM 23 GUINEAS

FIRST CLASS ONLY

Write for complete cruising programme to:—

ROYAL MAIL

ROYAL MAIL LINES, LTD.,

America House, Cockspur Street, S.W.1. Royal Mail House, Leadenhall Street, E.C.3.
Southampton, Liverpool, Birmingham, Manchester, Cardiff, Glasgow, or Local Agents.

"I vote for 'Mansion'."



MANSION POLISH

In Tins, 6d., 10½d., and 1/9. Also large Household Tin containing 2-lbs. nett, 3/-.
Chiswick Products Ltd., Chiswick, London, W. 4

gives such a quick, easy brilliance to Stained or Parquet Floors or Linoleum. For Dark Woods use Dark Mansion.

(Continued.)

Motorists must note also the new trailer rules. A yellow sign must be carried on the front of all cars hauling a trailer, and no vehicle with a trailer shall travel at a speed of more than twenty-four miles per hour. This seems a bit hard on caravans and light-luggage trailers for campers, but perhaps the French are desirous to make tourists patronise their roadside inns, and not camp out, so cut their speed down unless minus trailer.

British Empire Trophy Meeting.

I do hope that it will be a fine day on July 1, as on that date the British Racing Drivers' Club hold the British Empire Trophy meeting at Brooklands. This is more than a mere race meeting, it is a call to the world that the Empire is ever in the thoughts of patriotic motorists. The first event is the South Africa Trophy Race, open to cars up to 750 cc. The next is the India Trophy, in which cars from 750 cc. to 1100 cc. are eligible to take part. The Canada Trophy is the prize in the third race, for cars over 1100 cc., but under 3000 cc.; while the fourth event is the Australia Trophy race for cars exceeding 3000 cc. These are all fifty-mile races run under handicap. The final race is for the British Empire Trophy, which is a scratch race for cars over a distance of 125 miles. Another item which will make this meeting very interesting will be the putting into operation of a special flag system to enable drivers to pass each other without risk of the protest made

last year being repeated, when one competitor complained that another driver had so obstructed his course that he could not pass him without great risk of accident. An observer will be stationed at certain points on the railway straight to take notice of the way drivers are piloting the cars. If, in the opinion of the observer, it is doubtful whether the leading driver is leaving enough room for the car immediately behind his own to pass him, the observer will cause a white flag to be shown, if the cars are not more than three lengths apart, at the inner edge of the railway straight. This flag will indicate that the driver of the leading car must endeavour to increase his distance from the car astern before again passing that observer. If the distance has not been increased when the cars next reach the finishing straight, the observer in question will cause a blue flag to be shown, indicating to the driver of the leading car that a second car desires to pass. Then, if at the end of a third lap during these signals the distance between the cars is still not more than three lengths, the white flag will again be exhibited, and if, by a fourth lap, the distance between the cars has not been increased, the blue flag will again be hoisted to denote that a slip-stream effect alone aided the second car to hold its original position. If the driver of the leading car does succeed in increasing his distance from the one behind when the white flag is first shown, the blue flag will not be hoisted at all. It will be interesting to see how

this works with cars racing against each other from scratch with very little difference in their maximum speeds. My advice to all sportsmen is to book this date in their diary, as there is almost a "grudge fight" in the keenness of the competition between the drivers in the scratch race, and "business only meant" in the preceding four races. Brooklands is now a very pleasant place to spend a day's holiday, with its new roadways, redecorated pavilions, and club cosiness in its grounds and quarters for both sexes.

"HIGH TEMPERATURE," AT THE PHENIX.

THIS is the type of farce that either bores one to distraction or tickles one to death. As very few with a mind above that of an elementary schoolboy with a passion for writing uncouth words on the gymnasium walls are likely to be moved to mirth, this farce is not for everybody. The entire action takes place in the bedroom of a bungalow at Maidenhead. Miss Dodo Watts spends most of the evening either in bed, seeking to eject therefrom alleged husbands who desire to share it with her, or else in dashing to and from the bathroom clad in the flimsiest of cami-knickers. Miss Dodo Watts looked charming in her very abbreviated costume, but one would have preferred to see her in a part that enabled her to display more of art and less of nature. Mr. Clifford Mollison, whom the authors had taken the precaution of stripping to his underwear at the rise of the curtain, gave a dashing gymnastic display on his own. When he was not jumping into bed, he was crawling under it; anon he hopped in and out of a laundry-basket; or else was "debagging" the butler, who (poor Mr. Reginald Bach!) sought to arouse laughter by kilting himself with a door-mat inscribed with the word "Welcome." Mr. Laddie Cliff, who presented and produced this peculiar entertainment, displayed discretion in confining his talents to a part of so little importance that it is difficult to remember anything concerning it save its numerous exits and entrances.

The *Tatler* announces that it will present a valuable cup to the winner of a Concours d'Elégance for Aircraft to be held at the Civil Air Display promoted by the Guild of Air Pilots and Air Navigators of the British Empire at Brooklands Aerodrome on May 20. Details may be had from the Display Secretary, 61, Cheapside, E.C.2.

The conquest of Mount Everest from the air has aroused tremendous interest in this country. It now remains for the climbing expedition to attain success; and there is every hope that this will yield photographs rivalling those taken by the observers in the aeroplanes which flew over the summit. In this connection, it is interesting to note that a considerable proportion of the cameras carried by the climbing expedition were supplied by the famous firm of Leitz, of Wetzlar, who are the makers of the tiny "Leica" cameras which produce negatives on standard size cinematograph film. The "Leica" camera embodies all sorts of advantages that make it the ideal for snapshotting. The film-chamber holds 5½ feet of film (sufficient for thirty-six pictures of the "Leica" size); the shutter-winding mechanism is coupled to the film transmission, so that there is no possible risk of the same film section being exposed twice. The "Leica" Model II. has a built-in range-finder automatically coupled with the lens-focussing mount. Measuring of distance and focussing of the camera lens are, therefore, one procedure. Admirable enlargements can be made from the "Leica" fine-grain film. And these are only a few of the advantages of this remarkable little camera.



BOOKS NEW and OLD

Catalogues Free on Request

History, Biography, Travel, Archaeology, Sport, Fiction, Guide Books and Maps, Books for Boys and Girls, Books for the Holidays, Pocket Editions, and Books in Fine Bindings for Presents. Also slightly used library copies at less than half price. Enquiries from abroad invited.

The Times Book Club

Booksellers and Librarians

42, WIGMORE STREET,
LONDON, W.1., ENGLAND



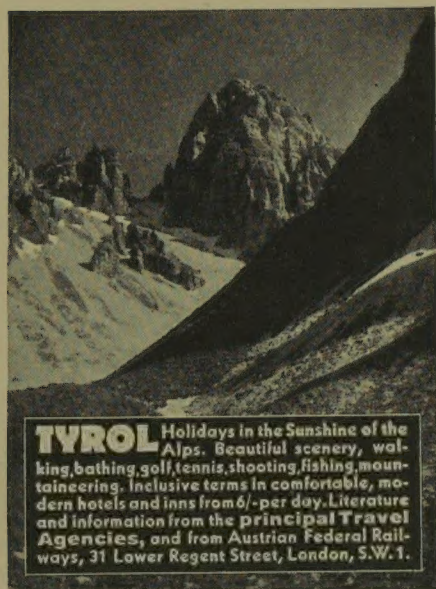
**GOOD SOLES
FOR
GOOD HEALTH**

IT'S THE SOLES
OF YOUR SHOES
THAT MATTER

INSIST THAT YOUR
SHOE REPAIRER USES

**PURITAN
LEATHER SOLES**

Longer Wear—
Greater Comfort
C.V.S. 26
Puritan Tanneries Ltd. Runcorn



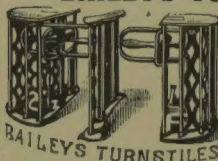
TYROL Holidays in the Sunshine of the Alps. Beautiful scenery, walking, bathing, golf, tennis, shooting, fishing, mountaineering. Inclusive terms in comfortable, modern hotels and inns from 6/- per day. Literature and information from the principal Travel Agencies, and from Austrian Federal Railways, 31 Lower Regent Street, London, S.W.1.

**NICE
ATLANTIC
HOTEL**

Newest first-class Hotel
of distinction.

Greatest comfort and
atmosphere of home.
200 Rooms.

MODERATE TERMS.
Swiss Proprietor.



BAILEY'S TURNSTILES

Supplied to Greyhound
Tracks, Racecourses,
Cricket and Football
Clubs, Zoological Gar-
dens, Piers, Baths, Etc.,
all over the world.
Sir W.H. BAILEY & Co. Ltd.
Albion Works,
SALFORD 5, LANCs.

For cleaning Silver, Electro Plate &c.

**Goddard's
Plate Powder**

Sold everywhere 6d 1/- 2/- & 4/-

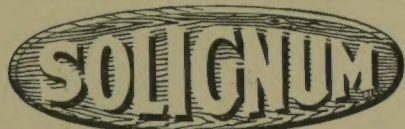
J. Goddard & Sons, Nelson Street, Leicester

It may be Dry-Rot

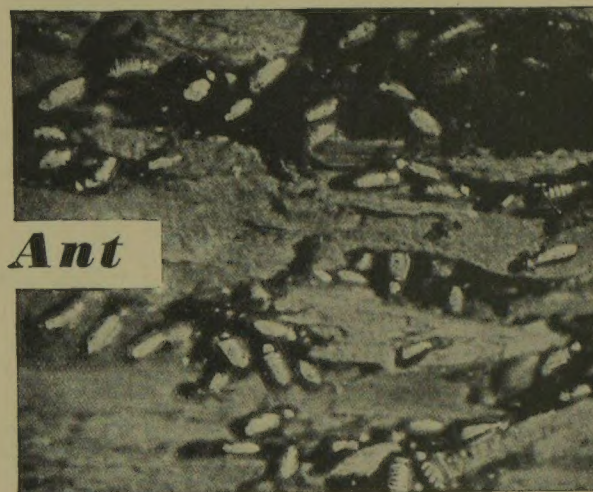
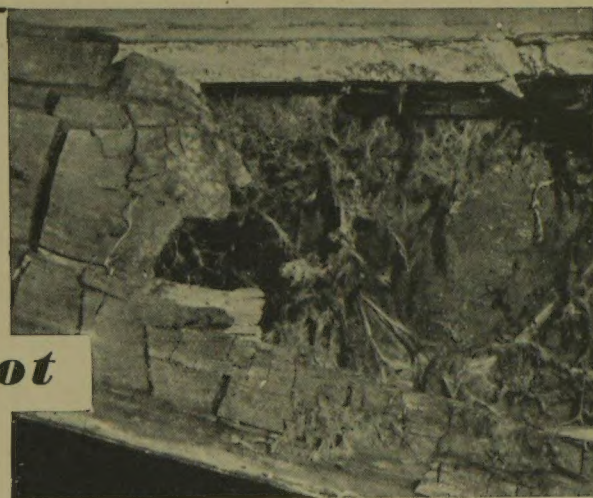
It may be White Ant

It may be Death Watch Beetle

but whatever the cause of damage
to timber the cost of the necessary
repairs and renewals would have
been saved by the use of



The Wood Preservative



MADE IN EIGHTEEN DIFFERENT COLOURS IN
BOTH EXTERIOR AND INTERIOR QUALITY BY
SOLE MAKERS & PROPRIETORS: SOLIGNUM
LTD., 205 BOROUGH HIGH ST., LONDON S.E.1.

Let ILLUSTRATED NEWSPAPERS Help You When You Go to Paris and Berlin

£ £ £

AT the Paris Offices of "THE ILLUSTRATED LONDON NEWS," "THE SPHERE," "THE SKETCH," "THE TATLER," "THE BYSTANDER," "BRITANNIA AND EVE," "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS," 65 & 67, Avenue des Champs Elysées, and at Berlin, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of these publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

Our Advertisement Agents for France, Belgium and Germany, Switzerland and Italy, are the Agence Dorland, who should be addressed at 65 & 67, Avenue des Champs Elysées, Paris, VIIIe, and at 32, Kurfürstendamm, Berlin, W.15, regarding German business.



The ILLUSTRATED NEWSPAPERS
Reading Room in Paris.

WHATEVER PRICES THE 'TOTE' RETURNS

For win and each way commissions

DUGGIE WILL
PAY THE FULL
ODDS PLUS 5%

★ ★ ★

STARTING PRICE . . . No limit
on Singles, Doubles, Accumulators

Write today and open a credit account

Douglas Stuart

Ltd.

Stuart House, Shaftesbury Avenue, London